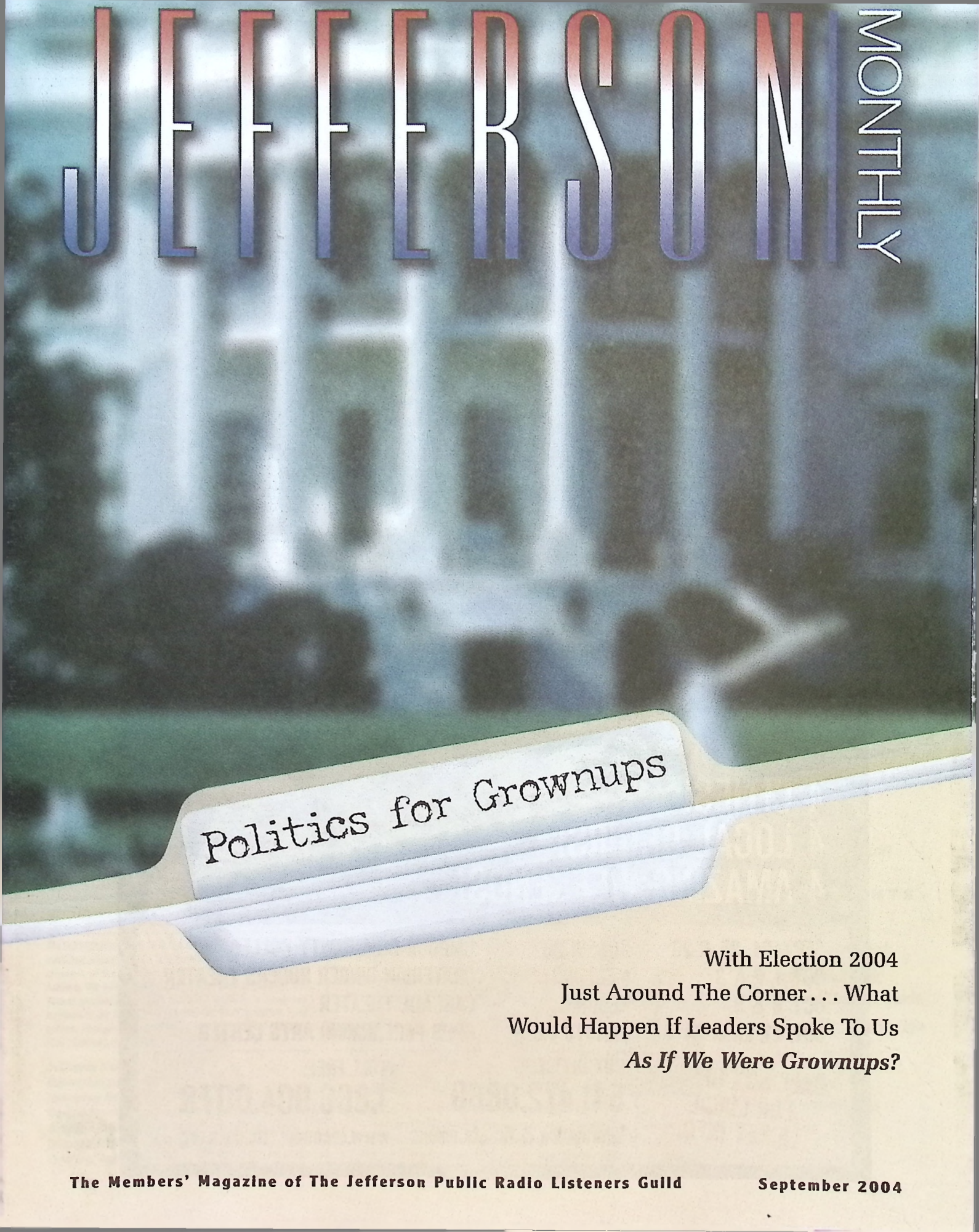


JEFFERSON MONTHLY



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ON THE COVER

As If We Were Grownups: A Collection of "Suicidal" Political Speeches that Aren't (Riverwood Books, 2004), by Jeff Golden.

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JEFFERSON MONTHLY

SEPTEMBER 2004

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A call to leadership runs through most of *Grownups'* speeches. It's a tactic that a candidate aiming to break through the candor barrier would have to follow. All of these speeches nudge people to revisit their habits and expectations, and challenge them to take responsibility for their part of a large problem. The ineffective ways to do that include lecturing, judging, sermonizing, and scolding. The effective way, the way that frees most of us from the need to defend ourselves and opens us up to new ideas, is to call to our better nature. *Grownups* does more than that; it draws pictures of a not-too-distant future when our better nature has actually kicked into play.

10 The River's Rising Tim Holt

Today's Trinity River is a creature of the Bureau of Reclamation, and of the powerful economic and political forces that have shaped Northern California's water delivery systems. The Bureau built both the Trinity's dams as well as the diversion tunnels that have funneled as much as 90 percent of the river's water southward via the Sacramento River.



One of the many talented groups lined up for this season's *Eureka Chamber Music Series*, the Avalon String Quartet will perform February 11, 2005 at the Calvary Lutheran Church at 716 South Avenue in Eureka.

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left, Henry VI, Parts Two & Three (2004). Robin Goodwin Nardelli and Cristoforo Jean. Photo by T. Charles Erickson. right, A Raisin in the Sun (2004). Chris Butler and Pat Bowler. Photo by Andr e Lanthier.

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TUNED IN

Ronald Kramer

Thirty

It was 30 years ago this month that I arrived in Ashland. Portland was the smallest city in which I had ever lived so I had scant understanding about the community. I had been asked to come to Ashland as a consultant to help what was then Southern Oregon College decide what might usefully be done, and at what cost, with a small 10-watt radio station, KSOR, which was then five years old. No one, least of all me, expected that I would remain more than a few months.

KSOR had been founded as a teaching facility and the station's programming, and limited signal range, minimized its public benefit. There were hints of achieving a broader public service, such as KSOR's *Metropolitan Opera* broadcasts. Early on, I recall meeting a gentleman who drove into Ashland on Saturday mornings and parked his car so he could listen to the opera broadcasts. The students at the station were good folk but a bit dispirited. The station's meager studio facility was fussy. When the station originated live remote programming, something that I quickly initiated, the hum on KSOR's homemade remote equipment was occasionally louder than the signal. SOU's then President Jim Sours had hopes that the station might be turned into something more publicly useful and significant – a considerable gamble.

When I came on that first trip thirty years ago I did note considerable community interest in KSOR's potential. Folks at the Oregon Shakespeare Festival made it clear that they wanted to help us build something better. So did the newspapers which were gracious in their coverage. Jim Sours was enormously enthusiastic as well

– so we drafted a plan to raise the station's transmitting power, convert the station to stereo, changed the station's programming to more broadly connect with the community at large, and made plans to try to grow KSOR enough to qualify for membership in National Public Radio (NPR). With the

University in the midst of tough budget times, Jim did what he could to help start the process but it was completely clear to everyone, including me, that KSOR was going to need to be sufficiently valuable to the public to stimulate enough listeners to help pay the bills. The Corporation for Public Broadcasting flatly told us that the community was too small to support a full-service public radio station... but that's what we set out to create. Jim

Sours later said it was one of the two biggest gambles he made as SOU President.

KSOR jumped from ten watts to high power in March, 1977 – and the *Medford Mail Tribune* front page headline was "Now the entire Valley can hear KSOR."

In May, 1979, on KSOR's tenth birthday, we joined NPR and had access to a wealth of programming before unavailable to us.

The enthusiasm which the station stimulated among listeners was awesome. In fact, it spurred inquiries from other communities for us to extend services to them. Our first translator was built in Grants Pass... and it didn't work. Translator technology was fairly new in public radio and there was no equipment on the market that properly worked to distantly relay our signal. In the meantime, we had secured a federal grant to construct 18 translators throughout the region, at the request of governments and citizens in those commu-

nities, and we weren't sure we could pull it off. Eventually we persuaded a major manufacturer to bring a new translator to market, designed to our specifications, and it became the industry standard. Suddenly, KSOR was not just a single radio station but, with 18 translators, a truly regional service.

KSOR's evolving into the largest operator of translators in the public radio system, and the regional system it created, was probably on the outer boundaries of anything I could have imagined for the station's future. I certainly never foresaw the establishment of multiple program services, multiple radio stations under the Jefferson Public Radio identity, JEFFNET, iJPR, the *Jefferson Monthly* or the Cascade Theatre. I'm sure if I had, and expressed those ideas, it would have caused most on hand to doubt my sanity.

But it has all happened over the past thirty years and on occasion I think about the forces that have produced this rather remarkable result.

JPR was neither born to, nor endowed with, wealth. While we raise a good deal of money, the breadth of programming we provide over our network of stations causes us to have one of the most expensive transmission plants in public radio in America. So, from an economic standpoint, the station has always been tightly budgeted. Certainly the University, while believing deeply in the station, has been limited in what it could do for us station financially.

We started out with a deeply committed University administration, some tremendously energetic students willing to learn, and local citizens who believed in us. But that was pretty much all that was on the balance sheet. As the station evolved we were fortunate to attract enormously creative, dedicated people to the station's staff. We've also had a Board of citizens dedicated to the station's growth and welfare ever since 1975. And we've had a University administration that was willing to occasionally gamble that some of the bigger risks we took were worth taking.

Everyone at the station, and I believe the University administration as well, has long been the recipients of lavish feedback from truly appreciative, admiring listeners. That, I think, as much as anything else has been the "currency" on which JPR's success has been built. And, in a symbiotic way, it has always served to further energize our staff when we

CONTINUED ON PAGE 7

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JEFFERSON ALMANAC

Pepper Trail

When the Time Comes — VOTE!

Yes, I know the election is still two months away. But I also know that some of you, my friends and readers, don't plan to vote when the time comes, and this is my last opportunity to try to convince you that it really does matter. It's also timely because you can still easily register to vote if you haven't already: the registration deadline for voting in the November election is October 12. So my usual environmental and philosophical musings will wait until next time; right now, there's nothing more important than this.

The usual reasons I hear for not voting are: 1) one vote makes no difference; and 2) the Republicans and the Democrats are really the same — there's no real choice. Let's look at these in turn.

One Vote Makes No Difference. Why do you think that elderly Americans are so fervently courted by both political parties? Because most politicians are old? Well, okay, that may be part of the reason, but the more important reason is this: senior citizens vote. In fact, they vote at **twice** the rate of young Americans: the 65-74 year-old age group voted at a 72% rate in 2000, compared to only 36% voting rate among the 18-24 year-old age group. Voting data from the U.S. Census Bureau for the 2000 presidential election reveals the same pattern again and again: those that currently have economic or political power vote at far higher rates than those that are relatively powerless. For example, the employed vote at a 61% rate; the unemployed vote at 40%. Americans earning over \$75,000/year vote at a 75% rate; those earning less than \$10,000/year vote at a 38% rate. Home-owners vote at a 65% rate; renters vote at a 44% rate. Among citizens, White non-Hispanics vote at 62%, African-Americans

vote at 57%, and Hispanics vote at 45% rates.

Politicians are very, very aware of these numbers, which tell them that they will suffer little penalty when they ignore the needs of the needy. Groups that don't vote, for whatever reason, will end up without political power. Those that do vote, whether they are the elderly, Cuban-Americans, or members of the National Rifle Association (three groups with famously high

voting rates) will end up with influence — often influence far greater than their actual numbers would suggest. There's nothing unfair about that. The vote is the medium of exchange in politics. If we don't vote, we're out of the game. Why should politicians pay any attention to us?

So, those of you who don't plan to vote because one vote makes no difference, ask yourself this: who am I letting down? What group do I belong to that politicians will now conclude isn't important? College students? Blue-collar workers? Artists? Public Radio listeners? If you see yourself as part of a group that politicians do not respect, then get your group together, and VOTE.

There's No Real Choice. I certainly believe that neither presidential candidate and neither party has a completely correct set of priorities. After all, neither one agrees with me in every way! However, I'm realistic enough to realize that in a huge, diverse society like the United States, no candidate will ever share all my opinions. I don't require perfection. What I do require from a candidate in return for my vote is support for my core set of values. And whether your values emphasize environmental protection or resource extraction, civil liberties or tight security, "a woman's right to choose" or "right to life," government programs or

“
THE VOTE IS THE MEDIUM OF
EXCHANGE IN POLITICS. IF WE
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THE GAME.”

tax cuts, I think you will find very clear differences between the presidential candidates this year. To illustrate, here is a short list of a dozen policies and proposals that are supported by President Bush and opposed by Senator Kerry.

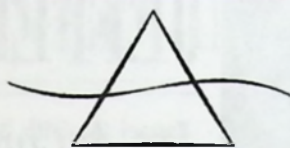
President Bush:

- Claims the right to make preemptive attacks on other nations
- Wants to open the Arctic National Wildlife Refuge to oil drilling
- Has repeatedly attempted to overturn Oregon's Death with Dignity law
- Proposes to delay controls on mercury pollution produced by power plants
- Supports the first constitutional amendment designed to formally deny rights to a subgroup of American citizens (gay and lesbian couples who want to marry)
- Has established economic policies that consistently favor the wealthiest Americans, who he regards as the most productive economic sector of society
- Opposes abortion rights
- Has blocked action on the problem of global warming
- Has mandated a nationwide program of annual standardized testing as the centerpiece of his education policy
- Has rejected or claimed exemptions from numerous international agreements, including the Kyoto Protocol on Global Warming, the International Criminal Court, the Biological Weapons Convention, the Comprehensive Test-Ban Treaty, and the Anti-Ballistic Missile Treaty
- Has adopted policies that expedite logging on public lands, in part by restricting public oversight and legal review of timber sales
- Claims the right to arrest and hold U.S. citizens indefinitely and without access to legal counsel

There are, of course, many, many other differences between the candidates. Polls indicate that about half the country strongly supports President Bush's policies, and about half the country strongly supports John Kerry's. It's going to be another very close election. You decide where your values lie, which differences are important to you, and then, please, VOTE!

After all, it's your country - isn't it? ☐

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper



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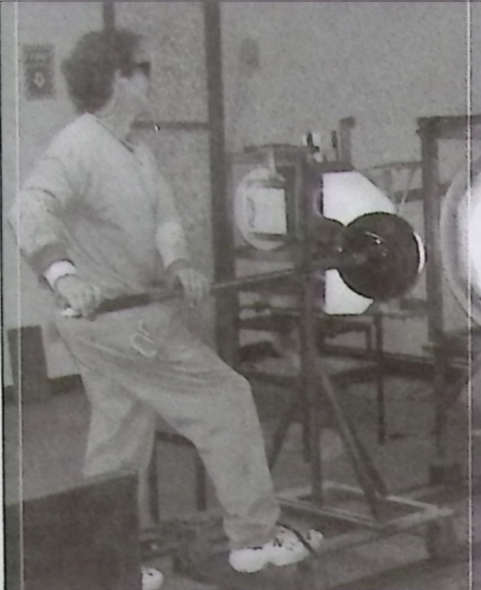


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JEFFERSON PERSPECTIVE

Les AuCoin

Never, Ever Break a News-fast

BOZEMAN, MT — After fly-fishing a bountiful river in the Rocky Mountains, you can't beat an ice-cold bottle of Moose Drool to slake your thirst.

Each swallow of this, ah, idiosyncratically named beer relieved my parched throat after a day spent working the riffles and runs of a braided, sun-drenched mountain stream.

It is evening now. On the horizon the dying sun has broken through dark storm clouds to create a halo over the peaks of the Bridger Range—another audacious effect of Montana's mid-summer skies.

If you're going to retire from college teaching, which I did on July 1, you can do no better than to spend a month living on the rooftop of the world where the air is fresh and clear, the wildlife is abundant, and the view goes on forever.

I decided to celebrate my stay in the Rockies with a news-fast—no papers, no broadcast news—an act I recommend from time to time to improve one's mental health. My curiosity did get the best of me once or twice, though, and I bought a paper to see if the Administration had dissolved the Congress or declared martial law. The good news was that it had not. The bad news was that American public life was coming unhinged in other ways.

While I had been tossing a dry fly to hungry cutthroat trout, some Bush Administration genius suggested that if an act of terror occurred before November 9, the government would have to suspend the election! Except for the Supreme Court's stoppage of the 2000 Florida recount, this is the most outrageous idea I've heard in a lifetime of politics. Fortunately, both

Democrats and Republicans in Congress screamed bloody murder and the idea was quickly retracted. But tell me this: how secure do you feel knowing that there are people in this Administration who actually think these things?



I DECIDED TO CELEBRATE MY
 STAY IN THE ROCKIES WITH A
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 BROADCAST NEWS—AN ACT I
 RECOMMEND FROM TIME TO
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 MENTAL HEALTH.

Then I ran into a report on Dick Cheney, the potty mouth. When Mr. Cheney told a senator—on the Senate floor—to [blank] himself, I am relatively certain it was the first time a vice president of the United States used an official place of work to tell a person to engage in an anatomically impossible act.

One political cartoon had John Edwards running around Capitol Hill, telling legislators, "Go [blank] yourself; go [blank] yourself." A little imp in the cartoon's corner explained, "John's trying hard to appear vice presidential."

On the second time I broke my news fast I learned that a high-ranking Medicare official had ordered an agency actuary to understate the true cost of Mr. Bush's new Medicare prescription drug program—the better to secure congressional passage of the new entitlement.

It's not enough that the program contains no meaningful cost controls on your grandparents' prescription drugs or that it is a major step toward privatizing Medicare. It also was enacted on the strength of a lie. It wasn't in the same league as such whoppers as Weapons of Mass Destruction and an Iraq-al Qaeda alliance, but how can it be democracy when our representatives are forced to vote on fictitious "facts" one day and withheld facts the next?

I have decided to return to the sanity of the outback but wait—what's this? The

Pentagon is ordering 5,600 honorably discharged soldiers back to active service, mainly in Iraq and Afghanistan.

It is the latest example of the Administration's refusal to face the true costs of preemptive war and—like repeated extended tours of duty and multiple redeployments—this comes uncomfortably close to conscription, something no administration would dare to undertake except like this, through the backdoor.

It is true that soldiers who have completed their active or reserve duty are members of a pool called the Individual Ready Reserve and still have time left on the eight-year contracts they signed when they enlisted.

But it is also true that the Administration is exploiting them to avoid enlarging a volunteer Army it has stretched to the breaking point with the Iraq war and occupation. Most experts believe the president's Iraq ambitions require growing the permanent Army by 20,000 to 40,000 troops. Such an expansion would have to show up as perhaps a \$10 billion increase in the military's \$400 billion regular budget. The Administration is loath to do that because it prefers not to create budget competition for its pet weapons systems (like the dubious National Missile Defense System).

Wading again in the half-light of the canyon, I see a big rainbow rising next to an undercut bank. I will carefully present him a dry fly. Bringing him to hand will, blessedly, demand every ounce of my attention.

The "real world" will return before I know it, and it will be a long time before life becomes this simple and good again. ■

Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a commentator and writer in Ashland, Oregon.

TUNED IN *From p. 3*

have faced difficult issues.

Visitors and newcomers to the area sometimes tell me that they have been surprised to find something like JPR in such a sparsely populated area and they usually go on to offer praise for the accomplishment. In an early fund drive I remember extemporizing on the air that a public radio station is like a library; everyone doesn't read all the books on a library shelf but everyone is enriched by a library's collective presence. I once expressed my belief that each community eventually winds up with the public radio station it deserves as a reflection of itself. I still think that's true. So, while the public is quick to offer praise for JPR, what I see — looking back on thirty years of building a dream — is a partnership between listeners, volunteers, the University, the JPR Foundation's Board members and the station staff. We have dreamed together and energized each

other. It's been a partnership fueled by a common vision of the really powerful value of that "public library" we have so painstakingly built and the indomitable spirit that insisted, and persisted, in making it happen.

It's long been my practice to close each fund drive, just before we return to normal programming, with the phrase "As always, it is our privilege and honor to be YOUR public radio station."

I meant that thirty years ago... but you, and your fellow listeners, have incalculably extended the scope and meaning of that statement beyond anything I might have imagined.

It remains our great joy and privilege to serve you each and every day. ■

Ronald Kramer is Executive Director of the JPR Foundation.

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As the 2004 election approaches, let's consider Politics for Grownups

By Jeff Golden

I'm going to guess that you don't respect the quality of contemporary American politics. You're wondering how I know that, right? It could be highly-attuned psychic powers, or it could be that there's almost nobody left in America who respects the quality of contemporary politics.

Opening paragraph of *As If We Were Grownups: A Collection of "Suicidal" Political Speeches that Aren't* (Riverwood Books, 2004)

I didn't spend the first part of 2004 writing *As If We Were Grownups* to fire up yet one more round of complaints and grouching about what's going on in America. Check out the "Politics" section of your favorite bookstore and you'll find shelves packed with complaining books. Nobody needs another one. It's easy to slice and dice all that's wrong — the warping effects of special interest money, the staggering cynicism of political campaigns, the shallowness or bias of media reporting. What interests me more, what animated the writing of *Grownups*, is the part we're collectively playing to keep our politics so lousy. We have a central role in creating a situation we can't stand.

That thought came to me so clearly last December that I remember the exact moment. I was at the microphone on *The Jefferson Exchange*, analyzing an editorial in that morning's *New York Times*. It said that the nine Democratic presidential candidates were pandering to voters in Iowa, whose critically important caucus, the first real "vote" of Campaign



Host of *The Jefferson Exchange*, Jeff Golden spends his mornings in Studio C discussing the issues of the day, taking calls from listeners, and interviewing a wide variety of nationally and internationally known guests.

2004, was just a month away. The *Times* noted that all nine were supporting federal subsidies for ethanol, an alternative fuel made mostly from corn. Iowa has corn — a lot of corn, and a lot of large businesses, small businesses and workers who prosper when U.S. tax dollars pay for ethanol production. The one small drawback in this happy scene is that it currently takes quite a bit more energy to produce a unit of ethanol than that unit actually produces. That, said the *Times*, is not a smart investment, and the presidential hopefuls knew it; their only reason for saluting ethanol

was to finish towards the top in the crucial Iowa race. The editorial was especially hard on Howard Dean, who was thriving at the time on the strength of his image as a straight-shooter who chose truth over political pandering.

I chose that as my lead story for the morning's show. *What if*, I mused out loud, *they're wrong?* I wasn't asking whether it was wrong for candidates to pander, to pull their punches or wiggle away from the truth in order to win more votes — that's a separate question. I was wondering instead if the strategist's calculation might

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PHOTO: ABIGAIL NEPHERN

be wrong. Was it possible that Howard Dean or any of the others could be clean and responsible on the issue and still pull a healthy share of Iowa's votes? And if so—moving the conversation from abstract chit-chat to the real world—what exactly would they say?

I tried a few phrases off the top of my head. Then I took home the notes I'd jotted down and wrote what turned out to be the first of the ten speeches that make up *As If We Were Grownups*. I called it "Stripping the Nation for Parts: Telling the Iowa Farm Council that Government Shouldn't Subsidize Ethanol." In it, my hypothetical candidate says in part,

Don't ask me to make a promise here in Iowa that hands a bad deal to Americans in New Hampshire and South Carolina and Arizona, and then move on to [primary elections in] those states refusing to make any promises that might hand a bad deal to Americans in Iowa. Don't ask me to protect your interests out there in the midst of powerful political temptations and forget about the best interests of other Americans as I stand here asking for your votes. If I do that, there's no way I can lift my right hand a year from now with a clear conscience and swear to serve all Americans to the best of my ability.

... [A] better America is within our reach, but not if we give in to a politics that dismantles our country as if it were a classic car, pulling off a chromed mirror here and a shiny fender there and ripping off the hood to raid the engine compartment of any part that can be sold for votes. That will leave us, not too long from now, with the rusting hulk of a chassis. I believe the chassis has been picked over too much already. If we can keep ourselves from picking off even more, I *know* we can rebuild it into an even finer vehicle than we had before. And you have a decisive role here in Iowa, if you take it. As the first primary state, the state with every political eye on it at this dramatic time, you could

make history by voting for the candidate who *doesn't* try to buy you over with the political goodies that the pundits say you demand. You could prove that you're committed to this country in a much broader and more thoughtful way than they expected, and when you do that you'll be inviting Americans in the other 49 states to do the same thing. That's what I would call leadership.

A call to leadership runs through most of *Grownups'* speeches. It's a tactic that a candidate aiming to break through the candor barrier would have to follow. All of these speeches nudge people to revisit their habits and expectations, and challenge them to take responsibility for their

part of a large problem. The ineffective ways to do that include lecturing, judging, sermonizing, and scolding. The effective way, the way that frees most of us from the need to defend ourselves and opens us up to new ideas, is to call to our better nature. *Grownups* does more than that; it draws pictures of a not-too-distant future when our better nature has actually kicked into

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play.

What would it take for that to happen? I believe the key is the Third Generation. You'll find out what that means in *Grownups'* second speech, "On the Contrary: Telling the Automobile Club of America the Price of Gasoline is Too Low." There the candidate identifies the touchstone that would guide all important decisions s/he'll make as President. The touchstone is one simple question: *Of the choices available to me here, which one is best for my children and their children?* The candidate goes on to say,

This is actually a modern abbreviation of... the "Seventh Generation", [the creed of] some Native American people who believed their decisions should be based on the impact they will have on their descendants seven generations into the future. Seven generations! Counting you and me as the first

generation, that means we would be basing our actions today on how they'll effect our great, great, great great grandchildren. Or to move in the other direction, it would be as if our ancestors in about 1850, ten years before the Civil War, were specifically worrying about you and me when they made decisions together.

The more I think about this, the more it astonishes me. Imagining how our behavior today will ripple out over that much time is more than my brain is wired to do. Maybe native Americans really knew how to do it. But very few of us are native Americans. We are who we are, and we have the cultural and mental resources that we have. So let's not commit ourselves to planning seven generations out. But how about... *three?*

Planning for the Third Generation means planning for our grandchildren, and that doesn't take a gifted imagination. For some of us, those little people are already here. We lift them onto our laps and tickle them and spoil them (actually, for some of us they don't fit on our laps anymore, and we haven't tickled them for a long time; some may even have children of their own)... All I want to know is this: are we willing to commit ourselves to them?

The concept is simple enough. Is it realistic? What are the chances that masses of Americans will actually step back and measure their lifestyle choices by the yardstick of what's best for their children and grandchildren? The answer to that, *Grownups* suggests, lies in our hands, because those masses of Americans are you and me and millions of people who are more like us than not. One necessary step is to see clearly the cycle we've co-created with politicians and their consultants:

The political class, amplified by news media that doesn't like complexity, talks to us like children so forcefully and repetitively that we become political children. Not "children" as in pure, uninhibited, innocent, playful and trusting. Rather, "children" as in immature, undiscerning, self-absorbed, grabby, uncaring about the impact our gain has on others, ignorant or unmindful that life has trade-offs in general and that there's a Social Contract in particular

CONTINUED ON PAGE 31

The River's Rising

By Tim Holt

Injun Billy remembers as a boy running as fast as he could on the hot sand along the river so it wouldn't burn his feet. In those days, there were deep holes all along the meandering river, holes that were thick with salmon in the fall and spring. And there were eels and acorn soup to eat along with the salmon, cooked over open fires by the water. Injun Billy, also known as William Carpenter, 71, is a Hoopa tribal elder, who lived as a boy and young adult along the wild Trinity River.

Today the sand bars and deep fishing holes of Injun Billy's early days are gone, as are 80 percent of the Trinity's fish. Today's Trinity River is a creature of the Bureau of Reclamation, and of the powerful economic and political forces that have shaped Northern California's water delivery systems. The Bureau built both the Trinity's dams as well as the diversion tunnels that have funneled as much as 90 percent of the river's water southward via the Sacramento River.

In pre-dam days, before 1964, the river channel was periodically scoured out by high winter and spring runoffs from the lakes and tributaries of the nearby Trinity Alps. The more even, regulated flows of post-dam days limited this scouring, allowing sediment and vegetation to accumulate along the river's banks, filling up the fishing holes, clogging the gravel in spawning grounds, and over the decades creating a straight, rectangular-shaped riverbed.

This reshaped river, this creature of the federal government, has been the subject of a tug-of-war in federal court, a four-year-long legal battle between, on the one hand, California's Central Valley



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water users and public utilities, led by the sprawling Westlands Water District, and the Hoopa and Yurok tribes who have traditionally depended on the river and its fishery.

Last July a three-judge panel of the Ninth Circuit Court of Appeals, in a major victory for the Trinity Indians, ordered a substantial and permanent increase in the Trinity's flows, to nearly half their historic levels.

Barring a final appeal to the U.S. Supreme Court, Westlands farmers will have to start looking on the open water market to replace the Trinity water they're losing, at a cost substantially higher than the federally subsidized water they receive now.

The federal judges' decision was a major turning point in the Indians' struggle to restore their river. During most of the post-dam period, the contest over the fate of the Trinity has been laughably one-sided, pitting one of the most powerful players in California water politics against a couple of small and impoverished Indian tribes. While the Westlands farmers got their water, the Hoopas and the Yuroks, who live along the nearby Klamath River, got empty promises, beginning with California Congressman Clair Engle's vow that the diversions would cause no harm to the Trinity, that the river and its Indians would still have all the water their river and its fish needed.

For over half a century Westlands, the largest irrigation district in the nation, has been a major player shaping water delivery decisions in Northern California. By the early 1950s, its farmers had severely depleted their water supply, an underground aquifer. They began looking northward to replace it and soon found themselves paired with Congressman Engle, who was look-

ing for support for an extension of the federal Central Valley Project (CVP) into the Trinity region. The resulting alliance helped secure funding for the Lewiston and Trinity dams and two diversion tunnels through the mountains to the Sacramento watershed, a \$225 million public works project that eventually turned the Trinity into a trickle of its former self.

Since then, federally diverted and subsidized water has allowed Westlands to grow cotton in a parched and sun-drenched climate, to grow 90 percent of the nation's head lettuce and half its garlic. In round figures, its farmers grow a billion dollars worth of crops each year.

In the 1970s through the 1990s, as it became obvious that the water exports were having a devastating effect on the river, the Indians received as their consolation prize an endless stream of federal stud-

West, the Hoopas have become increasingly sophisticated in their dealings with the government and their political adversaries. Starting in the early 1980s, they began hiring some well-connected and highly respected advocates, including Seattle-based attorney Tom Schlosser, who specializes in tribal law, and Washington, D.C. lobbyist Joy Membrino, who in the 1990s helped shepherd through a series of laws that put the Congress on record in support of the Trinity's restoration.

And significantly, in this era of court-dictated river flows, the Hoopas have, for the past three years, had a tribal chairman who's a lawyer: Clifford Lyle Marshall, 47, who taught law at UCLA for two years.

There is a slender thread of tradition running through the Hoopa Valley, connecting members of the 10,000-year-old tribe. They are a stubborn, tenacious people, proud of their history, having successfully resisted all

After a couple of hours of hauling in line, Billy has tossed seven chinook into the boat. It is hard, sometimes frustrating work, dragging the fish in and frequently having to unsnarl them from the netting, but Billy makes no complaints and seems inured to it. For someone majoring in fisheries management, a young man who plans to stay on the reservation after graduating and to make a career managing the river's fishery, it's all part of his apprenticeship, and a hands-on connection with a tradition that goes back thousands of years.

Indian Billy has grown old and discouraged watching the decline of his boyhood river and its fish. Orcutt, of the next generation, has seen the river's levels go from a relative trickle to almost half its pre-dam flows this year, thanks to the federal judges' decision. In his 20 years with the Hoopa fisheries, he's seen that effort grow

from a department with 12 employees to four times that number. "At least we're moving in the right direction," he says with guarded optimism.

But there is still a lot of work to be done to restore the Trinity's fishery, he notes. Juvenile fish need the calm side pools that the meandering river of pre-diversion days once provided. But low river flows over the past 40 years have allowed sediment and

vegetation to fill up those pools. Now, to restore habitat for young fish, heavy equipment will have to go in and remove the brush and sediment. Before that can happen, Orcutt notes, more environmental studies, more red tape, will be required. Also, several bridges built during the low-flow era will need to be raised.

Because of their remote location, the Hoopas haven't been able to cash in on the casino craze that's sweeping other Indian reservations. Instead, they're betting their future on the natural resources of their valley. For all but 40 of the last 10,000 years their river and its fishery have supported them, and they stubbornly hold on to the belief that it will do so once again. ■

Tim Holt is the author of *On Higher Ground*, a futuristic novel set in the Mount Shasta region, and *Songs Of The Simple Life*, a collection of essays.



LEFT: A changed river, the Trinity now bears only 20 percent of the fish it once held within its banks. RIGHT: Mike Orcutt, head of the Hoopas' fisheries division, out on the Trinity River, holding up one of his catches.

ies telling them what they already knew, that the dams and diversions were killing their fishery. The political will to do something about it did not surface until the very last days of the Clinton Administration, when Interior Secretary Bruce Babbitt issued an order to ramp up the flows in the Trinity to 47 percent of their historic levels, a level that the government's voluminous studies had determined would bring the river's chinook and coho salmon and steelhead to sustainable population levels. That decision was promptly challenged in court by Westlands and several other litigants, and this effectively blocked implementation of Babbitt's decision up until last July.

But now the balance of power between the Northern California Indian tribes and their principal adversaries, the San Joaquin Valley farmers, is beginning to tilt in favor of the Indians—a seismic shift in California water politics that has been a couple of decades in the making.

As with other tribes throughout the

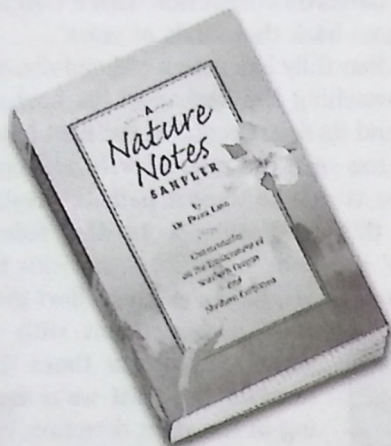
attempts by the government in the 19th century to remove them from their homeland. In the 20th century they helped lead Native American efforts to bring self-government to the reservations, ultimately wresting control from the Bureau of Indian Affairs.

But now there aren't many Hoopa elders left. Speakers of the native language, and those who practice tribal crafts and traditions, have dwindled along with the fish.

The thread of Hoopa tradition is still present in the valley, but it is as slender as the easily tangled lines on Mike Orcutt's gill nets. One afternoon I watched a young Hoopa man struggle with the nets as Orcutt directed him from the wheel of his boat. Billy Matilton, 21, is a student at nearby Humboldt State College, and he's working this summer for Orcutt, 46, who oversees the Hoopa tribe's efforts to restore its fishery. But on this occasion he and Billy are not out on the river on any official business; they're just checking to see what's been caught in Orcutt's nets.

A Nature Notes

S A M P L E R



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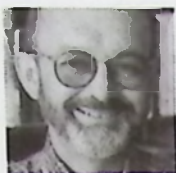
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NATURE NOTES

Frank Lang

West Nile Valley Fever

Mosquitoes have been the scourge of humanity from the beginning of time. They are the vectors that carry human disease. Various mosquito genera and species are host viruses, bacteria, and protozoa that raise havoc in humans. You know most of them: Malaria, Yellow Fever, Rift Valley Fever, Dengue Fever, and a host of Aboviruses that cause viral encephalitis. Citizens of the State of Jefferson have become complacent about mosquito borne human disease, except in the case of pets. Dogs, for example, can suffer from heartworm, a mosquito borne disease, and horses are at risk from various forms of equine encephalitis.

Most mosquito diseases are tropical or subtropical or have been eradicated or vaccinated out of existence. In the late 18th Century, Yellow Fever was the terror of port cities along the Atlantic Sea Board. It wasn't until 1902 that Walter Reed, an Army physician and his team, discovered that mosquitoes gave humans the disease, and later that a virus caused Yellow Fever. In the early 1930s, Max Theiler developed a vaccine against Yellow Fever. He won the Nobel Bell Prize for that in 1951.

Malaria swept western North America in 19th Century. Hudson Bay Company trader John Work encountered what we now call malaria in the Great Valley of California. Village after village of Natives gone, empty, depopulated. Why? Apparently, a virulent form of malaria was introduced from Hawaii to Fort Vancouver around 1829 or 30. Caucasians called it ague or intermittent fever and some of

them became ill. It spread quickly throughout the west. Native Americans died from it. Hudson Bay Company folks just got sick. Members of the Emmons party of the US Exploring Expedition suffered the sweats and shakes of malaria when they passed through the Rogue Valley in 1841.



“
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AN ASYMPTOMATIC
HUMAN CARRIER.”

Now there is another specter on the horizon: West Nile Valley fever's 1999 arrival in New York City. Since the virus is related to a form found in Israel, it is likely it was introduced by international travel, a hitchhiking mosquito or an asymptomatic human carrier. The virus causes mild flu-like symptoms in one out of five infected humans. Less than 1% results in meningitis and/or encephalitis. The old and the young are at particular risk. There were 284 deaths in 2002. About 36,000 Americans die of flu each year. If you are a horse, then things are different.

About 33% of infected horses died or were euthanized. But then there is a horse vaccine that is 94% effective. So, if you are a horse, insist that your owner gets you vaccinated. If you are a bird, then things are very different.

Nile Valley virus is a killer of birds, particularly members of the crow family. It is another canary in the coalmine. If you start finding dead ravens, crows, and jays contact the local health department. The dead birds might mean that the virus has finally reached Oregon.

So far, Oregon has been spared, but it is probably only a matter of time. Want to protect yourself? Keep down your own personal mosquito

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2004-2005 Eureka Chamber Music Series

at Calvary Lutheran Church

By Nancy S. Streufert

Longtime chamber music lovers Pearl and Robert Micheli, who relocated to Eureka from the San Francisco area in 1990, saw an opportunity to add to the rich variety of musical genres that perform in Humboldt County and the surrounding areas. So beginning in 1993, the Michelis co-founded and now co-direct the Eureka Chamber Music Series (ECMS), bringing highly acclaimed string quartets, concert pianists, piano trios, and opera singers to perform in Eureka. Pearl Micheli, a professional musician who once taught and performed piano and voice, conducted award winning choral groups, and also appeared with her own piano trio throughout the New York and New Jersey areas, has established a piano and voice studio in Eureka, continuing her love of teaching. Robert Micheli, a scientist and research chemist, plays violin and viola, and has had a life long interest in chamber music, opera, and art song. ECMS hosts classical musicians of the highest quality. Pearl Micheli notes that "We are truly fortunate to have these inspiring musicians perform in Eureka. The venue for all performances, Calvary Lutheran Church, is an acoustically perfect listening space appreciated by discerning artists and audiences alike. The beauty of Humboldt County and our appreciative audiences bring these artists back again and again."

ECMS begins its 12th season on **Friday, October 1, 2004** with the **Daedalus Quartet**, a dynamic young ensemble that swept all the prizes at the 2001 Banff International String Quartet Competition. Selected by Carnegie Hall to participate in the ECHO (European Concert Hall Organization) Rising Stars Program, 2004-2005, the Quartet will appear in major European concert halls. Daedalus was chosen as Resident Quartet of Lincoln Center Chamber Music Society Two for the 2005-2007 seasons.

Just two weeks later on **Friday, October 15, 2004**, Soprano Karen Slack and Baritone Ricardo Herrera of the **San Francisco Opera Center Singers** return to give Humboldt County an elegant



ECMS features renowned concert pianist Anton Nel on Friday, November 12, 2004.

evening of Grand Opera and Broadway classics. Ms. Slack, a repeat favorite and recent Metropolitan Opera finalist says, "We wait all year to go to Eureka and perform. It means so much to us as artists to know that your audience is touched by what we do."

Each season ECMS features a renowned concert pianist and this year is no exception. On **Friday, November 12, 2004**, Pianist **Anton Nel**, winner of first prizes in the Naumberg Competition and Joanna Hodges International Piano Competition, prizes in the

Pretoria and Leeds International Piano Competitions, and soloist with many of the world's great orchestras, will make his first appearance in Eureka. Having served on the faculties of the Eastman School and the University of Michigan and now in residence at the University of Texas, Anton Nel is hailed by critics as a pianist of exceptional sensitivity and stylistic discrimination.

Friday, February 11, 2005 brings a return visit by the **Avalon String Quartet**, winners of the Grand Prize, 1998 Fischhoff Chamber Music Competition; First Prize, 1999 Concert Artists Guild Competition; and First Prize, the Channel Classics Prize. In March 2000, Isaac Stern presented Avalon's Carnegie Hall debut at Weill Hall. Fall 2003 marked the beginning of a two-year appointment as Artists in Residence at Indiana University's South Bend campus. The Quartet's CD, *Dawn to Dusk* was honored with a Chamber Music America/WQXR Record Award as one of the best chamber music recordings of 2001.

In their fifth appearance with ECMS, the **Pacifica Quartet** returns to Eureka on **Tuesday, February 22, 2005**. Winners of the Grand Prize, Coleman Chamber Music Competition, Top Prize at the 1997 Concert Artists Guild Competition, and the 1998 Naumberg Chamber Music Award, the Pacifica's active touring schedule has included important venues from New York's Carnegie Hall and Alice Tully Hall to San Francisco and Los Angeles. In spring 2002, the ensemble was

CONTINUED ON PAGE 15



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INSIDE THE BOX

Scott Dewing

Keyword Culture

I recently subscribed to *The WordTracker Report*. The report, which is automatically emailed to my inbox every month, contains a current top 500 list of all keyword searches on the Internet at top search engine websites such as Google.

The purpose of the report is to show trends in what folks are searching for out there in cyberspace. I've been reading the report for 3 months now. At first, this may sound like a very tedious and boring endeavor. Quite the contrary. The report is highly entertaining, especially if you run the keyword searches yourself and find out where they take you. (Do this at your own risk as you might very well end up at some rather risqué websites.) In most cases, the keywords in the list are laughable all on their own. For example, I didn't know until recently that there are a lot of folks out there who are interested in finding information on the World Wide Web by using the keyword phrase "camel toes". What's not so funny, however, is when you realize that *The WordTracker Report* serves as a snapshot of mass culture; it serves as a kind of cultural barometer, that, when studied closely, can give you some idea of which way the wind blows.

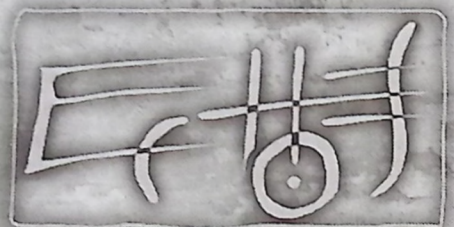
Consistently in the top 10, and usually at #1, is keyword "britney spears". Apparently, there are a lot of students out there doing research reports on this particular pop-star or folks who are just dying to get their hands on the elusive intricacies of her deep and piercing song lyrics—like in her hit song "Baby One More Time". Okay, that's all quite doubtful. I'll give you *two* reasons why "britney spears" is consistently the top keyword search. Alright, now that I think about it, her breasts should technically only count as one reason. Combine that with the probability that there are thousands of young girls dreaming of the day they'll be able to wear a boom-mic headset while singing and shaking their booty on stage. When it comes to the search engines, Britney is #1 because she has captured an entire market spec-

trum, from young girls dreaming to be just like her to dirty old men dreaming to just...

As if having "britney spears" at #1 wasn't bad enough, numbers 2 and 3 in the top 500 are "paris hilton" and "ashlee simpson". I must confess that when I first saw the keyword "paris hilton" I thought, *Gee, I wonder why so many folks are interested in finding a Hilton Hotel in Paris?* When I mentioned this to one of my co-workers, he smiled and said, "You live a sheltered life now don't you?" I do? I had to get to the bottom of this "paris hilton" thing. Apparently, Paris Hilton is a "hotel heiress and socialite". I'm not sure if that's her official occupation, but I did discover the following: 1) Paris' grandfather founded the Hilton Hotel chain and, 2) Paris and her ex-boyfriend made a homemade porno video that was stolen and released on the Internet. I have the sneaking suspicion that the latter is the reason for so many keyword searches for "paris hilton". I also discovered that "ashlee simpson" is not a character on *The Simpsons*. She's just another Britney Spears, but with dark hair. A sheltered life I live indeed.

The keywords go downhill from there. In an election year, we should take it as sad social commentary that the keyword "catwoman" ranks above "john kerry". Right on the tail of "john kerry" is "nascar" and "ricky williams". Apparently folks are just as interested in car racing and the retirement of a Miami Dolphins running back as they are in this election year's democratic candidate for president.

Continuing our highlight tour down the top 500 keywords, we're definitely more concerned about "pamela anderson" and "carmen electra" than we are about the "weather". Thank God we're more interested in finding an online "dictionary" than we are a "thong"—but just barely. Once we've looked up that "dictionary" word and found the picture of that all-crucial "thong", we get around to typing in keyword "jobs" but not before we search for



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Rhythm & News

some pictures of "jessica simpson" and play some online "jeopardy".

All of this looking for "jobs" online has made us tired and so we start thinking that we need to "travel" and take a vacation, but not before we go to "home depot" and take care of some of those fixer-upper projects we meant to get done this summer. Then we search for some new "tattoos" and check out "cars" we can't afford before we go to "southwest airlines" to purchase tickets for our vacation.

But then we come back to reality. We can't possibly afford to "travel" when we haven't held any fulltime "jobs" during the past year so we go do something much more practical with our time: searching for more "thongs" at "walmart". We check out "kelly blue book" to see how much we could get for our piece-of-crap car so that we have money to go to the "movies".

After the movies, we're alone so we begin searching for pictures of "topless" women and "hillary duff". Then we descend down to searching for those "camel toes" only to begin feeling guilty about those unfinished fixer-upper projects and whether or not we can get a better deal on "wallpaper" at "lowes" rather than "home depot".

By this time we're hungry and looking for "recipes" for something for dinner, but not before we go score some "free music downloads". After dinner we're curious about "hair styles" and "jennifer lopez" when we suddenly realize that the "kelly blue book" on our car will never afford us the cool "cars" we were checking out earlier so we begin looking for some "used cars". Turns out we can't afford those either. Now it's late and we're scared. We begin fearing that one day we'll become "homeless" because we can't find a good price on those "airline tickets" and afford some good "real estate". But mostly, we begin wondering if any other "people" out there are as pathetic as we are. 

All words in quotes fall within the top 100 keywords searched during July. You can subscribe to The WordTracker Report at www.wordtracker.com/report.html.

Scott Dewing is a technology consultant, business owner and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*

appointed Resident Quartet of Lincoln Center Chamber Music Society Two. A leading advocate of contemporary music, in the 2002-2003 seasons the Quartet performed Elliott Carter's five quartets in New York, Los Angeles, and Chicago, and at the Edinburgh International Festival. The Pacifica Quartet became Faculty Quartet in Residence at the University of Illinois at Urbana/Champaign in September 2003, while continuing to serve as Quartet in Residence at the University of Chicago.

On **Friday, April 8, 2005**, ECMS welcomes back the **Raphael Trio**, who helped to inaugurate the first concert season.




The Raphael Trio performs Friday, April 8, 2005 in Eureka.

Former winners at Carnegie Hall of the Artists Guild Award, Raphael has become regulars in the leading concert halls of the United States and abroad, appearing in London, Geneva, Paris, Frankfurt, Vienna, Washington, San Francisco, Denver, Chicago, Boston, and New York. The Raphael Trio was named Artists in Residence at the Manhattan School of Music.

The final concert of the twelfth season,

Friday, May 6, 2005 will feature an evening of Grand Opera and Broadway classics with the **San Francisco Opera Center Singers** from both the Merola Opera Program and the Adler Fellowship Program, programs that have produced such opera stars as Thomas Hampson and Deborah Voigt. Chris Bragg, Opera Center Company Manager says, "I am very proud and grateful for the relationship that the Opera Center has built with the ECMS."

The Eureka Chamber Music Series is a nonprofit organization supported by generous donors and dedicated volunteers and made possible by the gracious sponsorship and hospitality of the Calvary Lutheran Church. The mission of ECMS is to provide classical aficionados and uninitiated classic music lovers alike with beautiful music by talented performers in a relaxed and intimate setting. ECMS encourages the attendance by young persons through complimentary tickets, discounted ticket prices, and out-reach programs by concert artists to local schools.

All concerts are held at the Calvary Lutheran Church at 716 South Avenue in Eureka. Each performance starts at 7:30 p.m. and features a Meet-the-Artists reception afterwards. Tickets can be purchased at the door or through advance purchase. To order tickets or for more information call (707) 445-9650. 



ECMS begins its 12th season on Friday, October 1, 2004 with the Daedalus Quartet, an ensemble that swept all the prizes at the 2001 Banff International String Quartet Competition.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Administration to go after Michael Moore's tax returns in a new documentary *Michael Moore 10/40*.

In the documentary, after hearing America was under attack, Moore is shown waiting a full 7 minutes before seeking financing from Miramax.

The State Department admits it gave figures for world *tourism* and not *terrorism* for 2003—but says it did so at the President's explicit request.

Jack Ryan backs out of the Senate race in Illinois after saying he could not, in good conscience, ask the public to undress in international sex clubs. Refreshing to see a Republican sex scandal—thought they'd lost all interest.

The Dalai Lama asks PETA—the crazy 'bout them animals people—to stop using his name. Next: Richard Gere.

And Rush Limbaugh to divorce for the third time—man, that's an oxycontin headache!

Stephen Hawking now says that black holes are more like garbage disposals—you know, throwing some stuff back—than drains. But would God play plumber with the universe? And if so what does He get an hour?

The 9/11 Commission finds President Bush was not running the country prior to and during the attacks—he actually didn't start until the 15th. The commission also found that President Clinton did not fire his missiles to impress Monica Lewinsky.

Michael Jackson to have quadruplets all on his own—just two shy of his dream: coaching his own Little League team.

Girlie men flock to Governor Schwarzenegger.

Mr. Bush reveals his agenda for his second term; the word "grail" comes up 17 times.

The administration now sees no need to postpone or cancel the fall elections since they were held two weeks ago. Mr. Bush received 97% of the vote; 3% of the ballots were destroyed due to irregularities.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**



ON THE SCENE

An Interview with *To the Point* host, Warren Olney

Warren Olney is one of public broadcasting's most respected journalists. Praised for being exceptionally knowledgeable and fair, he shares insight into maintaining that critical balance, sensibilities honed over his 40-year, award-winning career.

You and your team work hard to present a balance of views on *To the Point*. Why is that important?

Warren Olney: I've been a reporter for a long time, and my experience is that you're likely to find that the truth lies between the extremes. If you're looking for truth—which is certainly our objective—you need to have more than one point of view. Sometimes, of course, there are more than two, and we try to get as many in as we can.

We respect listeners and believe they ought to have the opportunity to make up their own minds about what is or is not the case. So we present as many views as we can.

How did you come to take that position?

Warren Olney: I grew up in a family of Republicans. My father used to say that the only thing that kept him a Republican was the Democrats!

I really took that to heart, and I find myself able to see quite easily many sides of an argument and to hold differing views in mind at the same time. That rather naturally translated into my becoming a reporter.

So how do you handle breaking news where there is little or no gray area, for example in Iraq, the abuse of the detainees or the horrific beheading that came after?

Warren Olney: There is no disagreement about those terrible crimes, so the issue becomes why this is happening, and

there is always room for disagreement about that.

For example, regarding the abuse of the prisoners, we've not only discussed the possibility that this is more widespread in the military than we've been directly told,

but that it's also characteristic of prisons in the United States. We also looked at how it compared to what Saddam Hussein was doing when he ran the prisons, asking if that wasn't much worse.

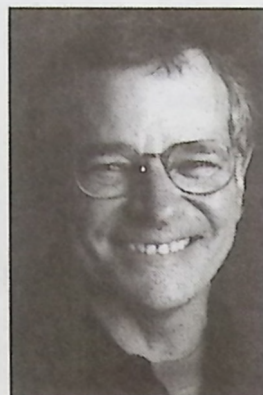
So, we can find plenty of room for disagreement independent of the headline. We certainly aren't going to have a program where we have someone who suggests that

beheading is a good idea, but we will talk about what drives people to that kind of behavior. There's plenty of disagreement about that.

Analysts suggest that there are deep, perhaps irreconcilable divisions among Americans. Can you comment on that?

Warren Olney: The nation is as polarized as it's ever been in recent decades. That makes for great radio programs, but it also suggests some real challenges in reaching consensus, which is what we're supposed to do in a democracy.

One only has to look at the last and the upcoming elections. First, there's the obvious, almost equal split between Republicans and Democrats. But that's not all by any means. Regarding the war in Iraq, many think that Kerry is failing to differentiate himself from the President, thereby abandoning a large portion of the population that thinks we ought to get out right now. On the other hand, there are people who strongly support the war but think that Bush has done a terrible job of it, who think that he should have gone in with more troops and been more aggressive



militarily than he has been.

Division on the war in Iraq illustrates how divided Americans are in other ways as well. We've talked a lot about that on *To the Point* in various ways because it seems to be determining so much else: what our national priorities are, how we spend our resources, how we're viewed in the world, what the consequences are for the economy. It has ramifications that never stop.

In any program, we try to explore a different facet of a complex issue in as much depth and detail as we can so that people can better understand what's really going on and how they want to react to it. To me, that's the role of media in a democracy.

Are you ever tempted to insert your own view into a discussion? I mean, wouldn't you just once like to [fill-in-the-blank] on the air?

Warren Olney: [laughs] Yes! It's tempting, but it's a matter of professional discipline not to... besides, it would probably be my last time on the air!


There was one occasion a while back when I did tell a guest that we weren't going to tolerate him any more and asked the technician to turn off his mike, but I work to create a civil atmosphere. To some extent, that influences our choice of guests — we're not looking for people who want to throw chairs.

To the Point isn't a forum for my views. Ours is a very different show from those you see on cable television, which I don't think tell you anything. I want listeners to know more at the end of our show than they did at the beginning, and I want all of the guests with all of their different viewpoints to feel comfortable.

I get a lot of listener e-mail and, of course, get attacked by the left and the right. But most often the response says, "Thank you"...for maintaining the standard, for giving everyone a fair chance to speak, for not letting people shout one another down, for allowing the different points of view to come through, thereby, approximating some truth.

That's the hallmark of our program, what makes it different from many others. I'm very proud of it.


Thank you, Warren, for talking with us.

Warren Olney: My pleasure. 

Hear Warren Olney on *To the Point*, weekdays at 1:00 pm on JPR's *News & Information Service*.

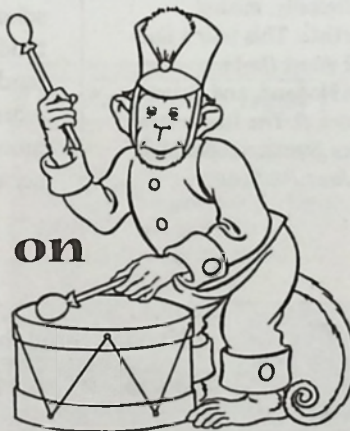
NATURE *From p. 12*

population. Empty or drain standing water where mosquitoes can breed. Old tires, plugged rain gutters, down spouts, bird baths, tree holes, any place water stands and mosquitoes reproduce.

Nature Notes worries about Nile Valley fever about as much as he does weapons of mass destruction and Al-Qaeda. He is far more worried about local driving drunks, methamphetamine-blown minds, and his own diet. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Beat goes on



The Retro Lounge

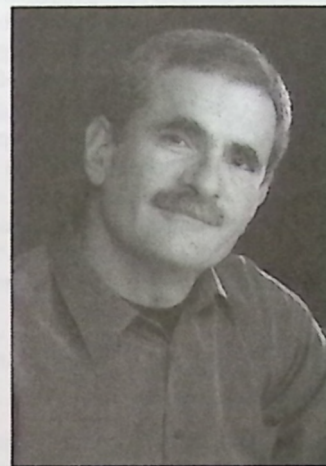
with **Lars & The Nurse**

since 1993

**SATURDAYS
AT 9 PM
Rhythm & News**

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* — weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

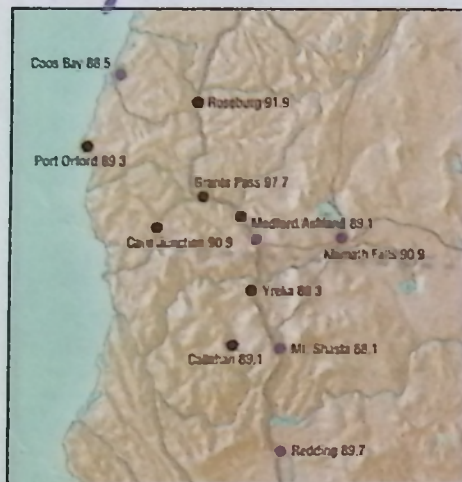
On September 11th, *JPR Saturday Morning Opera* will present a world premiere recording of an unusual opera, *Merlin* by Isaac Albéniz. The recording, released in 2000 on the Decca label, features baritone Carlos Álvarez as Merlin and tenor, Plácido Domingo as King Arthur. One hundred years stand between the composition of the opera (c.1898) and its concert version premiere, in the original English on June 20, 1998 in Madrid. There has as of yet been no staged performance of the work in English though a Spanish translation of the work was performed in Barcelona in 1950. The work itself has influences of Wagner but Albéniz's use of the instruments can be seen as pre-Impressionist. Join host Don Matthews for this rare and fascinating opera on Saturday, September 11th at 10:30 on the *Classics and News Service*.

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Labor Day weekend join JPR for another broadcast of the country's premier annual Jazz Festival. September 5th from 9am to 3pm Master of Ceremonies Bill Cosby will present *The Playboy Jazz Festival*. The 26th anniversary festival maintains its grand tradition of diversity, mixing tremendously talented name acts and cutting edge artists. This year's line-up includes the Gerald Wilson Orchestra with special guest Barbara Morrison; The Herbie Hancock, Wayne Shorter, Dave Holland, and Brian Blade Quartet; The Wynton Marsalis Septet; Etta James & The Roots Band and much more. Tune to the *Rhythm & News Service* Sunday September 5th, beginning at 9am, for the 26th annual *Playboy Jazz Festival*.

Rhythm & News



● FM Transmitters provide extended regional service.

● FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Volunteer Profile: Shanna Simmons

Shanna Simmons describes herself as a "country girl in a modern world," and her involvement at JPR is a good example. Living in Klamath Falls, Shanna drives to Ashland when she's needed as a fill-in host of *Open Air* on JPR. Shanna has been involved in public broadcasting for nearly half her life; she began volunteering in high school and was employed through college, at KGOU-KROU in her hometown of Norman, Oklahoma (Go Sooners!) where she earned a degree in philosophy and English. She moved to Valdez, Alaska, following the Exxon Valdez Oil Spill, to work at KCHU public radio where she served as operations manager/volunteer coordinator, business manager, and then general manager.



In 1997, Shanna relocated to the Bay Area and began working in the fashion industry, as well as teaching high school English and bartending. She currently works as a bartender at Waldo's in Klamath Falls and says she started bartending to earn her keep while taking a break from those more difficult jobs. However, she says, "I found a life and community here that's fun, inspiring, warm and creative, and this became my next thing. I'm never

CONTINUED ON PAGE 21

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N CALIFORNIA STATIONS ONLY

10:30am California Report

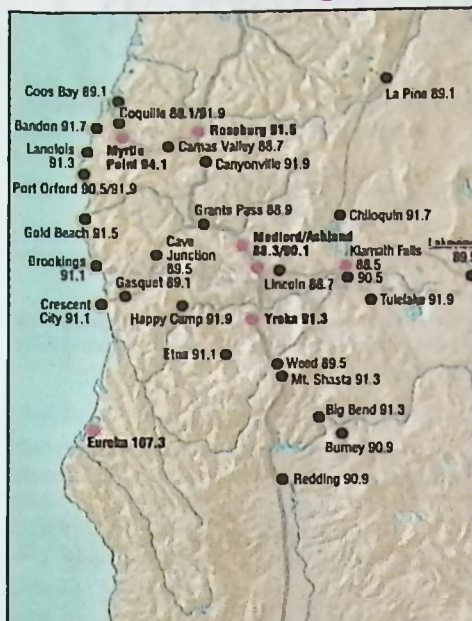
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR's Saturday Morning Opera with Don Matthews

2:00pm From the Top
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

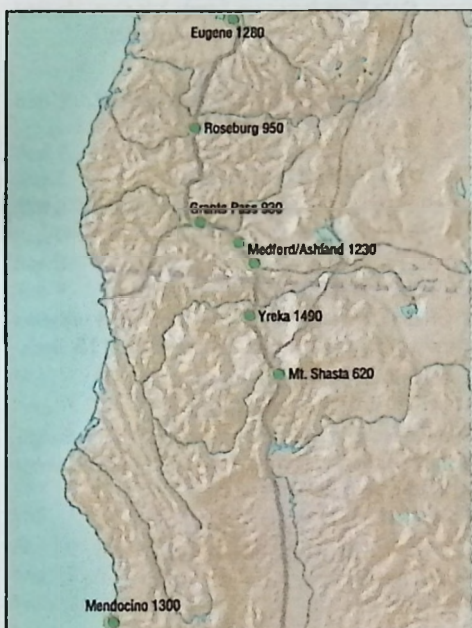
Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Sound Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Comedy College
5:30pm Outlook from the BBC
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KRYM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm To be announced
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

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KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
**JPR's Saturday Morning Opera
with Don Matthews**

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm
Center Stage from Wolf Trap

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates September birthday

First Concert

- Sep 1 W Mosonyi*: *Hungarian Children's World*
- Sep 2 T Humperdinck*: *Overture to Hansel und Gretel*
- Sep 3 F Herz: Piano Concerto No. 7 in B minor
- Sep 6 M Herbert: Cello Concerto No. 2
- Sep 7 T D. Scarlatti: Keyboard Sonatas
- Sep 8 W Dvorák*: *Serenade for Strings*, op. 22
- Sep 9 T Pez*: *Concerto pastorale* in F
- Sep 10 F MacDowell: *New England Idylls*
- Sep 13 M Donizetti: String Quartet No. 15 in F
- Sep 14 T M. Haydn*: *Flute Concerto* in D
- Sep 15 W Tartini: Violin Sonata No. 9 in A major
- Sep 16 T Taffanel*: *Andante pastorale*
- Sep 17 F Holzbauer*: *Divertimento à 3* in D
- Sep 20 M Tchaikovsky: *Capriccio Italien*, op. 45
- Sep 21 T Holst*: *Invocation for Cello*
- Sep 22 W Schickhardt: *Concerto in G minor*
- Sep 23 T Grieg: *Wedding Day at Troldhaugen*
- Sep 24 F Devienne: *Flute Concerto No. 7*
- Sep 27 M Torelli: *Sonata a cinque No. 1*
- Sep 28 T J. Strauss II: *Accellerationen*, op. 234
- Sep 29 W Hotteterre*: *Suite No. 2*
- Sep 30 T Stanford*: *Suite for violin and orchestra*, op. 32

Siskiyou Music Hall

- Sep 1 W Gretchaninov: *Symphony No. 2, "Pastorale"*
- Sep 2 T Mozart: *Flute Concerto* in G, K. 313
- Sep 3 F Prokofiev: *String Quartet No. 1*
- Sep 6 M Beach*: *Ballade in D flat*, Op. 6
- Sep 7 T Dvorak: *Slavonic Dances*, Op. 46
- Sep 8 W Dvorak*: *Slavonic Dances*, Op. 72
- Sep 9 T Arvo Part*: *Tabula Rasa* (9/11)
- Sep 10 F Beethoven: *Symphony No. 6, "Pastorale"*
- Sep 13 M Schumann: *Clara Wieck Variations*
- Sep 14 T Haydn*: *Symphony No. 103, "Drumroll"*
- Sep 15 W Schubert*: *Symphony No. 2 in B flat, D. 125*
- Sep 16 T Ernst Toch: *Symphony No. 4*
- Sep 17 F Ignaz Holzbauer*: *Quintet in B flat, No. 2*
- Sep 20 M Bruckner: *Symphony No. 9*
- Sep 21 T Gustav Holst*: *The Planets*
- Sep 22 W Mieczyslaw Vainberg: *Violin Concerto in G minor*, Op. 67
- Sep 23 T Prokofiev: *Sonata in C*, Op. 119
- Sep 24 F Shostakovich*: *Concerto No. 1 in C minor*, Op. 35 (9/25)
- Sep 27 M Adams: *from Nixon in China*
- Sep 28 T CPE Bach: *Concerto for Flute & Orchestra in G*
- Sep 29 W Bruckner: *String Quintet in F*
- Sep 30 T Charles Stanford*: *Violin Concerto in D*, Op. 74

HIGHLIGHTS

JPR's Saturday Morning Opera with Don Matthews

- September 4 - *Luisa Miller* by Verdi**
Montserrat Caballé, Luciano Pavarotti, Sherrill Milnes, Bonaldo Giaiotti, Richard van Allan, Anna Reynolds, Annette Céline, Fernando Pavarotti, London Opera Chorus, National Philharmonic Orchestra, Peter Maag, conductor.
- September 11 - *Merlin* by Isaac Albéniz (World Premiere Recording)**
Carlos Álvarez, Plácido Domingo, Jane Henschel, Ana Maria Martinez, Carlos Chausson, Christopher Maltman, Javier Franco, Felipe Bou, José López Ferrero, Javier Roldán, Ángel Rodríguez, Coro Nacional de España, Coro de la Comunidad de Madrid, Alfonso X "El Sabio", Orquesta Sinfónica de Madrid, José De Eusebio, conductor.
- September 18**
 - ***Dido and Aeneas* by Henry Purcell**
Lorraine Hunt, Lisa Saffer, Donna Deam, Ellen Rabiner, Christine Brandes, Ruth Rainero, Paul Elliot, Michael Dean, The Choir of Clare College, Cambridge, Philharmonia Baroque Orchestra, Nicholas McGegan, conductor.
 - ***Golem* by Nicolae Bretan (World Premiere Recording)**
Alexandru Agache, Tamás Daróczy, Sanda Sandru, Dan Zancu, Sounds of the Autumn Wind, Philharmonia Orchestra Moldova, Iasi, Cristian Mandeal, conductor.
- September 25 - *Thaïs* by Jules Massenet**
Renée Fleming, Thomas Hampson, Giuseppe Sabbatini, Stefano Palatchi, Elisabeth Vidal, Marie Devellereau, Isabelle Cals, Enkelejda, Shkosa, David Grosset, Choeur de l'Opéra de Bordeaux, Orchestre National Bordeaux Aquitaine, Yves Abel, conductor.

Saint Paul Sunday

- September 5 - Colin Carr, cello; Lee Luvisi, piano**
Robert Schumann: *Adagio and Allegro*, Opus 70.
Johann Sebastian Bach: *Cello suite No. 6 in D major* - *Sarabande*. Johannes Brahms: *Sonata No. 1 for Cello and Piano in e minor*, Opus 38.
- September 12 - Emerson String Quartet**
Franz Joseph Haydn: *Quartet in D major*, Op. 64, No. 5, Hob. III: 63, "The Lark" - I. *Allegro moderato*.
Ludwig van Beethoven: *Quartet in e minor*, Op. 59, No. 2 - II. *Molto adagio*. Charles Ives: *String Quartet No. 1, "From the Salvation Army"* (from a 1990 performance) - I. *Andante con moto*. Edgar Meyer: *Quintet for string quartet and doublebass* (from a 1995 performance) - Movement II. Bela Bartók: *String Quartet No. 4 - IV. Allegretto pizzicato*. Dmitri Shostakovich: *Quartet No. 3 in F*, Op. 73 - III. *Allegro non troppo*.
- September 19 - Renée Fleming, soprano; Richard Bado, piano**
Richard Strauss: *Schlechtes Wetter*; Cécilie. Giacomo Puccini: *O Mio babbino caro* from *Gianni Schicchi*. Alfredo Catalani: *Ebben? ne andrò lontana*, from *La Wally*. Charles Gounod: *Jewel Song*, from *Faust*. André Previn: *I Want Magic* from *A Streetcar Named Desire*. Richard Rodgers: *Hello Young Lovers*, from *The King and I*. Harold Arlen (arr. Larry Ham): *Over the Rainbow*. Traditional (arr. Dave Grusin and Lee Ritenour): *Two Rivers* (The Water is Wide and Shenandoah). Gene Scheer (arr. Lee Musiker): *Holding Each Other*.
- September 26 - James Ehnes, violin; Eduard Laurel, piano**
Maurice Ravel: *Sonata in G*. J.S. Bach: *Partita III in*

E major, B.W.V. 1006 - *Preludio - Gavotte en Rondeau - Gigue*. Fritz Kreisler: *Caprice Vennois*. Pablo de Sarasate: *Opus 21, No. 1, Malagueña Opus 23, No. 2, Zapateado*

From The Top

- September 4 - This week, *From the Top* is in America's heartland at the University of Iowa in Iowa City.** Among today's repertoire, you'll hear the works of three contemporary American composers — Paul Schoenfield, Dominic Argento, and Paul Creston — and you'll hear a lot about American parents from today's young performers. Also, the *From the Top* players present their own very loose adaptation of Jane Austin.
- September 11 - This week, *From the Top* is the beautiful Shenadoah Valley of Virginia with a program featuring young musicians from Virginia and nearby Washington, DC to as far away as Caracas, Venezuela.**
- September 18 - This week, *From the Top* broadcasts from the Brevard Music Center located in the foothills of the Blue Ridge Mountains.** 22-year-old violin virtuoso Sarah Chang, recognized the world over as one of classical music's most captivating and gifted artists, joins young musicians aged 15-18. You'll meet a trumpet player from Hawaii, a harpist from France, and a clarinetist who is known to friends as "The Jimi Hendrix of the Clarinet."
- September 25 - Broadcasting from New England Conservatory's Jordan Hall, today's program features talented performers aged 13 - 18, including a flutist from Kentucky performing from George Enesco's *Cantabile et Presto* and a chamber ensemble from the Juilliard School's Pre-College Division playing the first movement of Beethoven's "Ghost" Trio.** Also, Roving Reporter Hayley Goldbach helps the youngest performer on today's program introduce us to her very grumpy best friend.

PROFILE

From p. 18

sure where I'll be tomorrow but I'm pretty happy to be right here today!" Shanna lives with her boyfriend Brian and their dogs Sadie and Nick. She has a penchant for all things handmade, from clothing to food. She has one tattoo and is a registered member of the Green Party. She makes jewelry, sews, and plays games whenever she can. Between hiking the Cascades and attending all of the regions' festivals, Shanna wishes the summer would last forever.

Shanna wants JPR listeners to know that she volunteers at JPR because she loves music, but she's a member of JPR to support the news programming.

"Creating a public forum for news and information is the most important thing public broadcasting does," she says, "but the Sunday morning Puzzle is still my favorite!"



iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

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CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

September 5 - Phil Woods

Saxophonist Phil Woods is a true master of bebop. Whether weaving jazz improvisations with the other members of his group or playing feisty crackling licks on cool solos, Woods' playing is always fiery and compelling. This Grammy-winning artist built up his amazing technique with Dizzy Gillespie, Quincy Jones, Buddy Rich, and others; and since 1973, with his quartet, Woods has been redefining bebop his way. Woods' imaginative and sultry sound blends with his trio and McPartland on "How About You" and "Fine and Dandy."

September 12 - Henry Mancini

Composer Henry Mancini penned some of the most memorable tunes of our time, including classics like "Peter Gunn" and the theme to *The Pink Panther*. With the movie screen as his muse, Mancini wrote a number of Grammy-winning compositions and arrangements. He joins McPartland for the Mancini favorites "The Days of Wine and Roses" and "Baby Elephant Walk."

September 19 - Steely Dan (Donald Fagen and Walter Becker)

Guitarist Walter Becker and singer/pianist Donald Fagen are the core of the jazz-influenced rock band, Steely Dan. They grew up listening to Bill Evans, Charles Mingus, Louis Armstrong, Duke Ellington, and Charlie Parker – and all of these influences can be heard in their unique style. After a twenty-year

hiatus, their comeback album, *Two Against Nature* was named "Album of the Year" by the Recording Academy. On this Piano Jazz, they play Ellington's "Mood Indigo," and WC Handy's "Hesitation Blues," as well as the Steely Dan hits, "Josie" and "Chain Lightning."

September 26 - Steve Allen

Steve Allen was best known as a popular TV personality and entertainer, but he was also a swinging piano player and a prolific songwriter with over 8,500 songs to his name, including the Grammy award-winning "Gravy Waltz," written with Ray Brown. Allen discusses the essence of great tunes, as he and McPartland swing through the American songbook. His casual, reflective piano style is illustrated in "Ghost of A Chance" and "Stars Fell on Alabama." McPartland joins him for "You Can Depend On Me."

New Dimensions

September 5 - *A Life That Has Meaning Now and Forever* with Robert Thurman

September 12 - *The Odyssey of Sport* with Phil Cousineau

September 19 - *Creativity as a Path to Enlightenment* with Nina Wise

September 26 - *Sustaining Hope in Impossible Times* with Paul Loeb

The Thistle & Shamrock

September 5 - Clear Air

Celtic music's beloved slow airs and laments take center stage this week, along with songs set to these evocative melodies.

September 12 - Flute & Whistle

Listen for Matt Molloy (Ireland), Chris Norman (USA), and Jean Michel Veillon (Brittany) in a lively hour of music lifted on Celtic whistles, including the haunting low whistle and the traditional wooden flute.

September 19 - Anna Wendy Stevenson

Fiddler Anna Wendy Stevenson is known for her work with traditional groups Anam and Fine Friday, but her first inspiration was her grandfather, the classical pianist and composer Ronald Stevenson. Explore these influences when you meet her this week.

September 26 - Fret Full

Mandolin, guitar, cittern, banjo, bouzouki: the fretboards of these stringed instruments are put to good use by Celtic musicians from Ireland, Scotland, Brittany, Wales, and the United States. Hear a variety of string players this week.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

MEDITERRANEAN HUMMUS PLATTER

(16 Hors d'oeuvres)

Hummus:

3 16 oz cans Chickpeas
6 Cloves Garlic, diced
3 Tbsp Fresh lemon juice
3 Tbsp Tahini (sesame paste)
1/2 Cup Non-fat plain yogurt
1 tsp Salt
1/4 tsp Red pepper
1 tsp Hungarian paprika
1/4 Cup Parsley, diced

Platter:

10 Lg Pitas, cut in quarters
2 lbs Baby carrots
1/2 lb Black mission figs
1/2 lb Kalamata olives, pitted
1/2 lb Dried dates
1/2 lb Cherry tomatoes
1 lb Radishes
1 lb Broccoli florettes
1/2 lb Green onions

Drain and rinse chickpeas; reserve 1/4 cup of liquid from can. In food processor or blender, thoroughly puree beans. Add scalions, garlic, lemon juice, tahini, yogurt, salt and red pepper and blend well. If desired, add reserved chickpea liquid and blend to achieve desired consistency. Scoop hummus into serving bowl. Garnish with paprika and parsley.

Lightly warm pitas in oven or toaster oven. Arrange pitas, fruits and vegetables in attractive display around hummus. Invite friends and/or family over for a snack!

Nutritional Analysis:

Calories 18% (363 cal)
Protein 23% (12 g)
Carbohydrate 20% (71 g)
Total Fat 7% (5.4 g)
Saturated Fat 3% (0.7 g)
Calories from protein: 12%
Carbohydrate: 75%, Fat: 13%

News & Information Service

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-1:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

To be announced

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

News & Information

TUNE IN



Sundays 10am on Rhythm & News

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THE CONNECTION

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www.wbur.org/con_00.html

DIANE REHM SHOW

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drehm@wamu.org

<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

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<http://www.loe.org/>

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PIANO JAZZ

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pj@scetv.org

<http://www.scern.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

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www.wnyc.org/onthemediawnywc.org

TALK OF THE NATION

totn@npr.org

www.npr.org/programs/totn/

TALK OF THE NATION

SCIENCE FRIDAY

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www.npr.org/programs/scifri/

THISTLE & SHAMROCK

www.npr.org/programs/thistle/

THE TAVIS SMILEY SHOW

tavis@npr.org

www.npr.org/programs/tavis/

WEEKEND EDITION SATURDAY

wesat@npr.org

www.npr.org/programs/wesat/

WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

www.npr.org/programs/wesun/

PUBLIC RADIO INTERNATIONAL

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Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

FROM THE TOP

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<http://www.fromthetop.net/>

ECHOES

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<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

STUDIO 360

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studio360letters@hotmail.com

THE WORLD

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Theater

◆ The Oregon Shakespeare Festival presents *The Royal Family* by George S. Kaufman & Edna Ferber thru Oct. 30; *A Raisin in the Sun* by Lorraine Hansberry thru Oct. 31; the world premiere adaptation by Frank Galati *Oedipus Complex* from the works of Sophocles, Jean-Paul Sartre, Sigmund Freud thru Oct. 30; William Shakespeare's *Henry VI Part One* thru Oct. 31, and *Henry VI, Parts Two and Three* thru Oct. 9; *The Comedy of Errors* thru Oct. 31; *King Lear* thru Oct. 8; and *Much Ado About Nothing* thru Oct. 10. *Humble Boy* by Charlotte Jones plays thru Oct. 31. Performances at 1:30 and 8pm; backstage tours at 10am. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets call (541)482-4331 www.osfashland.org

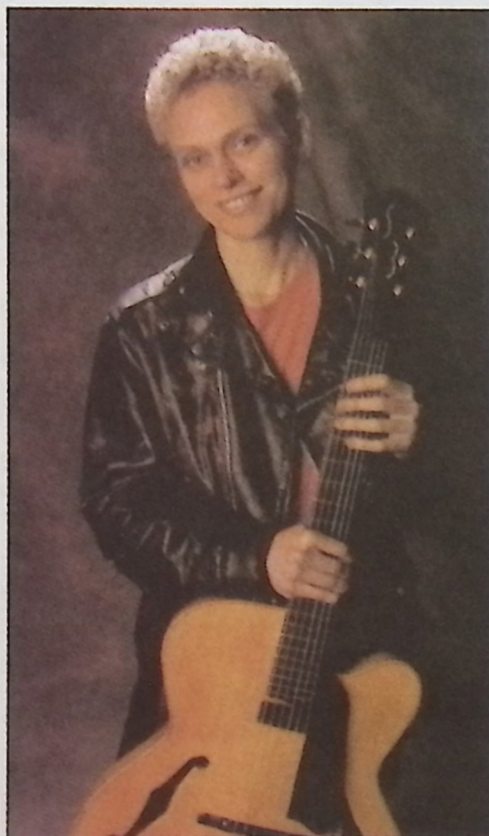
◆ The Oregon Cabaret Theatre Presents *Pete N' Kecky*, Sept. 17 through Nov. 7 with Previews Sept. 15 & 16. Two of America's singing sweethearts of the '50s and '60s end their marriage and doom their solo careers. Years later they're brought together for a splashy TV reunion. The show features classic tunes plus fun surprises Mon.-Thurs. @ 8pm and Sun. brunch matinees @ 1pm. Located at 1st & Hargadine, Ashland. (541)488-2902

◆ Camelot Theatre Company presents *The Sisters Rosensweig* by Wendy Wasserstein, previewing Sept. 1 & 2 and running through Oct. 3. A birthday celebration in London leads to an evening of unexpected romance, suspected partings, reconciliations, and newfound love. 8pm Thurs/Fri/Sat. and matinees Sun. 2pm at Talent & Main St., Talent. (541)535-5250

◆ ArtAttack Theater Ensemble continues its presentation of *Closer* by Patrick Marber, through Sept. 6 at 8pm Fri/Sat/Mon. and 2pm Sun. The comedy involves a stripper, an obituary writer, a doctor, and a photographer, as betrayal and intrigue prove things are not always as they seem. 310 Oak St., Ashland. Patrick Marber has adapted *Closer* for film to be released by Sony Pictures December 3, 2004. The film version, directed by Mike Nichols (*Angels in America*), stars Jude Law as Dan, Natalie Portman as Alice, Clive Owen as Larry, and Julia Roberts as Anna. The movie trailer can be viewed on-line at www.themoviebox.net. (541)482-6505 www.artattacktheater.com

Music

◆ Britt Festivals concludes its 42nd Season in historic Jacksonville. Picnic with the stars through Sept. 12. Final performances include *Delbert McClinton/Leon Russell* on Thurs. 9/2 @ 7pm; *Rite of Strings* (Stanley Clarke, Al Di Meola, Jean-Luc Ponty) on Fri. 9/3 @ 7:30pm; *Emmylou Harris/Buddy Miller/Patti Griffin* on Sat. 9/4 @ 7pm; *Brad Paisley/ Special Guest TBA* on Thurs. 9/9 @ 7:30pm; "Standing in the Shadows of Motown" *The Funk Brothers/Joan*



The Siskiyou Institute Fall Concert Season opens on Friday, September 17th at the Old Siskiyou Barn with jazz guitarist Mimi Fox.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to hepburna@sou.edu

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Osborne on Fri. 9/10 @ 7pm; *Olivia Newton-John/Special Guest TBA* on Sun. 9/12 @ 7:30pm. For ticket prices and information call 1(800)882-7488 or www.brittfest.org

◆ House Concert in Grants Pass featuring folk musician *Johnsmith* will be presented Sept. 7 at 7:30pm. Tickets are \$10. For more information, tickets and directions call (541)471-6435

◆ The Siskiyou Institute Fall Concert Season opens on Fri. Sept. 17 at the Old Siskiyou Barn with jazz guitarist *Mimi Fox* and guest San Francisco bay area bassist *Cindy Browne*. Tickets are \$20. For reservations and performance time call (541)488-3869 or www.siskiyoinstitute.com

◆ Craterian Performances presents its Spotlight Series featuring Western music singer/songwriter *Lorraine Rawls* on Sun. Sept. 19 at 7pm. Tickets \$15 at the box office at 23 S. Central Ave., Medford.(541)779-3000 or www.craterian.org

Exhibits

◆ Schneider Museum of Art on the SOU campus continues its summer exhibition *Shakespeare as Muse* through Sept. 18. (541)552-6246

◆ The Living Gallery presents new papercuttings by Northwest artist, Aki Sogabe. Opening Reception on First Friday, Sept. 3 from 5-8pm. The show runs through the month. Located at 20 S. First St., downtown Ashland. Open Tues.-Sun. in Sept. (541)482-9795 or www.the-livinggallery.com

◆ AMBUS ART presents new work from member/artist Janet Higgins from Sept. 8 through Oct. 4. A reception for the artist will be held on Sun. Sept. 12 from 1-4pm. Located on the main floor in the Historic Orth Building in Jacksonville.(541)899-4477 or www.ambusart.com

◆ Grants Pass Museum of Art presents a Wildlife Images Exhibit curated by Paul Brown, Aug. 31 through Sept. 25. Located at 229 SW G St., Grants Pass. (541)479-3290.

◆ The City of Grants Pass will celebrate *Art Along the Rogue* on October 2nd and 3rd 2004. This 2nd annual music and street painting event will take place in downtown Grants Pass on "H" Street. AAR will feature two nationally-known street painters creating huge pastel chalk drawings on the street along-side regional artists and area students. Musical line up includes Mambo Rico, Siskiyou Summit and Finger Pickin' Good,

Broadway Phil and the Shouters, Funktional Fusion, Billy Rock, Oregon Oldtime Fiddles and more. For more information or sponsorship opportunities call 541-476-5510 or visit arta-longtherogue.org.

KLAMATH FALLS

Theater

◆ Linkville Players presents a comedy, *Dearly Departed*, on Fridays and Saturdays, Sept. 10, 11, 17, 19, 24 and 25 at 8pm at Linkville Playhouse. (541)783-3326

Music

◆ Ross Ragland Theater presents *An Evening with George Winston* on Sat. Sept. 18 at 7:30pm. The world renowned pianist will showcase his recent Grammy-nominated album, *The Night Divides the Day: The Music of the Doors*, along with pieces from his earlier albums to open the Ragland Performance Season. A donation of a non-perishable food item to accompany each audience member is requested to support the local Salvation Army. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE or www.rrtheater.org

Exhibits

◆ Two Rivers Village Arts presents TRVA gallery members' *Pottery* display including dishes, sculpture, and novelties. A Reception will be held Sat. Sept. 4 from 4:30-8pm in Chiloquin. (541)783-3326

UMPQUA

Theater

◆ Umpqua Actors Community Theater presents its season opener *A Mid-Summers Night Dream* on Sept. 10 at the Betty Long Unruh Theatre on Harvard Blvd. Call for the performance schedule, tickets, and more information. (541)673-2125



Ross Ragland Theater in Klamath Falls presents *An Evening with George Winston* on Saturday September 18 at 7:30pm.

Exhibits

◆ Umpqua Valley Arts Center presents *Art About Wine*, Sept. 1-3 at the Hallie Ford Gallery, Roseburg. (541)672-2532 or www.uvarts.com

◆ The Jacobs Gallery presents *Mayor's Art Show 2004*, Award Ceremony & Gallery Opening, on Fri. Sept. 17 at 5:30pm. The juried show runs through Oct. 21. Located in the Hult Center for the Performing Arts, Eugene. (541)684-5635 or www.lanearts.org

NORTH STATE

Theater

◆ Mendocino Theatre Company presents a comedy, *The Decorator* by Donald Churchill, Directed by Bob Cohen, Sept. 9 through Oct. 17. Marcia returns to her flat to find it has not been painted as she had arranged. A part-time painter becomes entangled in the woman's scheme to fool a man with whom she's having an affair. Performances at 8pm and matinees at 2pm. Located at 45200 Little Lake St., Mendocino. (707)937-4477 or www.lmtc.org

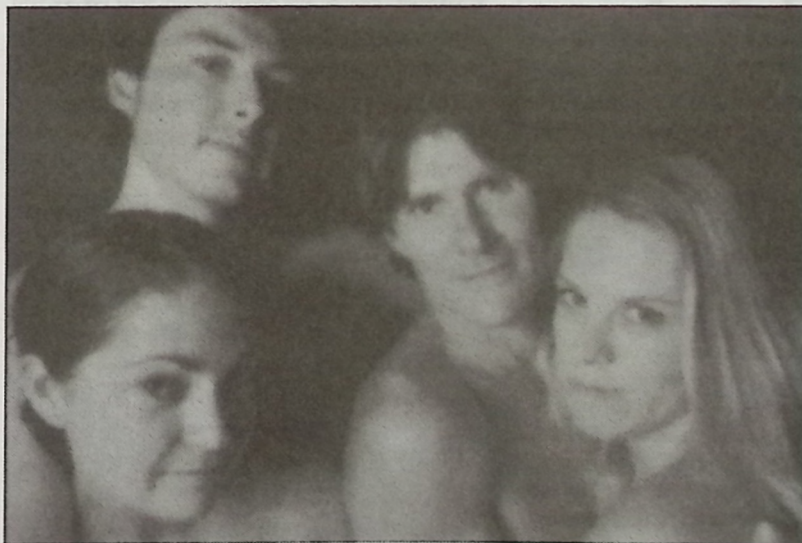
Other Events

◆ Viva Downtown Redding presents *Marktfest*, a summer festival held in Library Park every Thurs. evening through Sept. 2. The free event features music, farmers market, arts and crafts booths, food and fun. (530)243-7773 or vivadowntown@shasta.com

OREGON & REDWOOD COAST

Theater

◆ Children's Theater presents *Pocahontas*, a charming adventure for all age groups, Sept. 3 through 26, Fri/Sat. at 8pm, Sun. matinee at 4pm. Tickets are \$10/\$8/\$7.50. On Broadway Theatre is located at 226 S. Broadway, Coos Bay. For reservations & tickets call AYA Copy



ArtAttack Theater Ensemble continues its presentation of *Closer* by Patrick Marber, through September 6th at 8pm Friday, Saturday, Monday and 2pm on Sunday.

Center. (541)756-8889

◆ Sprague Theater continues its presentation of *Camelot* through Sept. 5, Fri. & Sat. at 8pm, Sun. matinee 2pm. King Arthur, Lancelot & Guinevere are together again in the magical kingdom. Tickets to the memorable musical are \$15/\$10 available at Bandon True Value Hardware and Bandon Mercantile. (541)347-4341


Music

◆ Coos County Community Concert Association presents the first in a four performance series, *Westwind Brass*, on Sept. 13 at Marshfield High School Auditorium, 10th & Ingersoll, Coos Bay. (541)269-0215

◆ The Brookings 2004 Friends of Music Concert Series presents San Francisco's premier wind quintet, *Citywinds*, on Fri. Sept. 24 at 7pm. Tickets are \$15/\$2. Concerts are held at the Calvary Assembly of God Church, 518 Fir St., Brookings. (541)469-4243 or (541)469-4499

Exhibits

◆ The Morris Graves Museum of Art continues its presentation of *The Ontology of Light: Visionary Ways of Being* through Sept. 12, featuring works by Morris Graves from the Humboldt Arts Council Permanent Collection and new works by renowned quilt artist Katie Pasquini Masopust. Also, Seattle sculptor Steve Jensen's *Carvings* will run through Aug. 8. Located at 636 F St., Eureka. (707)442-0278

◆ Coos Art Museum continues its presentation of the *11th Annual Maritime Art Exhibit* through Sept. 25. Works of art from artists around the United States and New Zealand have been juried into this show. Located at 235 Anderson Ave. (541)267-3901 and www.coosart.org 

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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Eric Teel

Perfect Alignment: A Chronicle of Miles Davis and John Coltrane

I've never checked to see if the planets were in alignment at the time, but it is undisputable that some type of cosmic energy encompassed the jazz world in 1959. Back up a few years to 1954. Trumpeter Miles Davis, having recently ended a rather turbulent relationship with heroin, was in top form. He was cranking out memorable studio sessions for the Prestige music label, with a band that included a somewhat varying cast of players:

drummers "Philly" Joe Jones and Kenny Clarke, bassists Percy Heath and the young Paul Chambers, pianists Red Garland, Horace Silver and Thelonious Monk, and horn players John Coltrane, J.J. Johnson, Lucky Thompson, and others. Over the next few months, the group eventually stabilized with Coltrane, Chambers, Jones and Garland. For most of the next two years the group stayed largely intact, but Davis, fed up with Coltrane's own wrestling match with drugs, fired the sax player and moved the group in a new direction. Coltrane would be back.

In 1955, Davis blew the Newport Jazz Festival to pieces with his performance. One individual impressed by Davis' ability and persona was George Avakian of Columbia Records. As Davis was nearing the end of his contract with Prestige, Avakian moved quickly to sign Miles to a new deal. Neither man could have predicted what impact that signing was to have on jazz history. By late in 1957, the band included Coltrane (again), Garland, Chambers and Jones, with the addition of alto saxophonist Cannonball Adderley. Through this period a number of memo-

rable Columbia sessions were recorded, most notably *Milestones*, and an album cut for Blue Note under Coltrane's leadership (but the same band) called *Blue Train*. During 1958 and the beginning of 1959, Garland was out, replaced by Bill Evans, and Philly Joe Jones quit the band. Jimmy Cobb replaced him. Another pianist, Wynton Kelly also joined, providing the last piece needed for perfect cosmic alignment.

Starting in mid-1958 and ending in early 1961, the sextet recorded a string of tunes considered by many (this writer included) to be the best in the history of jazz. They're represented on the

“
MILES DAVIS AND JOHN
COLTRANE – THE COMPLETE
COLUMBIA RECORDINGS
1955–1961 CHRONICLES THE
HISTORIC PAIRING OF THE TWO
JAZZ ICONS ON FIVE DISCS.

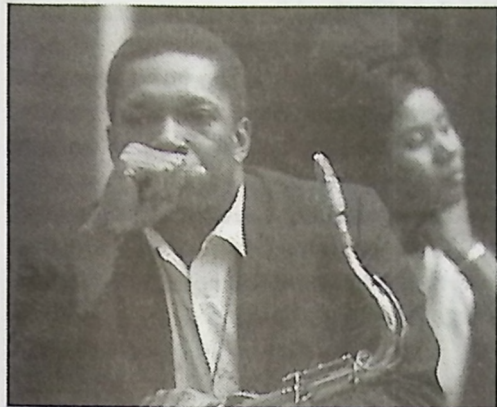


Miles Davis in the studio to record the landmark sessions for *Kind of Blue*.

albums '58 *Sessions*, 'Round About *Midnight*, *Someday My Prince Will Come*, and the seminal *Kind of Blue*, recorded primarily in March of 1959. Coincidentally, Coltrane's *Giant Steps* was also recorded in '59, as was *Time Out* by the Dave Brubeck


Quartet. Both are considered among the best ever. Duke Ellington also scored the film *Anatomy of a Murder* the same year. Again, perfect alignment.

If you were lucky enough to have been there, I'm envious. For the rest of us, there is solace to be had in a new boxed set



John Coltrane's hard-blowing style was the perfect compliment to Miles' more subdued, spacious sound.

released by Columbia Legacy. *Miles Davis and John Coltrane — The Complete Columbia Recordings 1955-1961* chronicles the historic pairing of the two jazz icons on five discs. The box set includes numerous tracks not offered on the original LPs or CD releases, Columbia's aggressive reissuing and remastering efforts in recent years has done a thorough job of fleshing out, most of the unreleased catalog, and most of the tracks can be found on newer CDs if you're interested. Still, there are a handful of tracks that have never been heard, plus a couple of interesting tidbits of studio chatter with Miles and his producer. And, once and for all, the boxed set puts to rest the long-believed rumor that the classic album *Kind of Blue* was recorded in one perfect take. Close to true, but not true. There is an alternate take of *Flamenco Sketches*, plus a false start of *Freddie Freeloader*. Also, for those of you hanging on to an old copy of *Kind of Blue*, you'll be interested to learn that the tape machine used for the original master was running at the wrong speed, making your copy of the album sound slightly sharp. This new set gets it right.

At \$109.98, this set isn't for the beginner. If you already own the albums listed above, you might not see the need to shell out more than a hundred dollars just to the get the few tracks that you can't get elsewhere. But if you are missing a few, and would like to get the entire remastered collection in one fell swoop, this is your ticket back to 1959. 

GROWNUPS *From p. 9*

that gives us benefits in return for personal limitations — children, to distill it down to the core trait that drives modern political strategy, that get angry and spiteful when they hear what they don't want to hear. What we don't want to hear.

Then as undiscerning children with no sense of trade-offs, we gravitate in the largest numbers to aspiring leaders who tell us what we want to hear. We want to hear that we are great children who make our country great. We want to hear that we can have more benefits for less cost tomorrow, and still more for less the next day...


There's a kind of gravitational field that sets in when the political media drumbeat suggests so relentlessly that we can have so much without costs or consequences if we just embrace and believe in the Greatness That Is America. Something in us gets pulled: the spooked-child part that just wants Daddy to take care of it, the conflict-averse part that doesn't want to interrupt the flow, maybe the conforming part that doesn't want to be pegged as "negative" when so many others are rallying to the cheerful call.

Whatever the psychological under-story, enough of us are pulled far enough to create a clear empirical pattern: when other key elements are roughly equal, we consistently elect the candidate who tell us what children would most want to hear (the media calls these candidates "upbeat". We like upbeat). And the consultants who crafted the campaign messages for spoiled

children take a bow, a hefty paycheck and maybe a Caribbean vacation before moving on to the next campaign with their winning wisdom. "Tell me," their next client asks, "what do you think it was that won your last campaign?"...


This self-confirming cycle is a self-inflicted wound to our body politic. When we craft our politics for spoiled children we end up with the accumulated mountain of consequences that those children didn't want to hear about, much less address. This is the very engine of unsustainability. This can't go on.

It doesn't have to go on. There comes a point when a critical mass of Americans understand that smiley-face slogans and TV spots filled with rippling flags and stirring music don't deal with the matters they care most about. We have reached that point and passed it, whether the certified-smart political consultants realize it or not. We are ready for a politics of realistic idealism. We're ready for politics for grownups. *As If We Were Grownups* draws one clear picture of what that would be like.

[Other excerpts from *As If We Were Grownups: A Collection of "Suicidal" Political Speeches that Aren't*, along with a page to order autographed advance copies, are available at www.asifweweregrownups.org.] 

Jeff Golden is the host of *The Jefferson Exchange* weekdays from 8-10 am and 8-10 pm on Jefferson Public Radio's *News and Information Service*.

West Coast Live

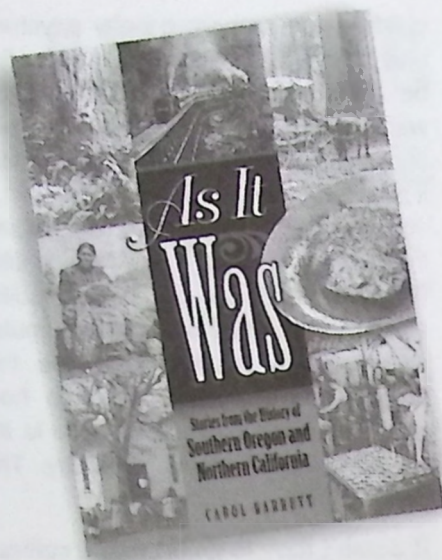


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AS IT WAS

Carol Barrett

Smith Crosses the Umpqua – 1828

The Jedediah Smith party crossed the Umpqua River and made camp. A group of fifty or more Kelawatset Indians came to trade. There was a crisis when Smith's men tried to recover a stolen axe. It appeared to be settled. Nevertheless, when Smith left camp the next morning with two of his men, he gave orders that no Indians will be allowed into camp. These orders were not obeyed. When Smith turned back from exploring up the Umpqua River, the Indians fired on him and the two men with him. They hid in the woods and made their way back to a hill on the bank opposite the camp. From here they could see the devastated site; everyone was dead.

Smith and his men headed north and eventually got to Fort Vancouver. There they met Arthur Black, the only man who had survived the massacre.

Jedediah Smith's journey was well documented by diaries kept by both himself and his men. These were recovered when the massacre site was revisited. For some reason, Smith's information was not published, so his explorations remained relatively unknown, and his journal has disappeared. Though he did leave behind secondhand information of the Indians and their way of life, and many detailed maps and geographical descriptions.

Source: *A Guide to South Beach History*, Doughit.

Old Fort Umpqua – 1836

On July 1, 1836 John McLoughlin, the Chief Factor of the Hudson Bay Company, ordered William Rae to find a site for a trading fort.

The spot selected was an open meadow on the banks of the Umpqua River. It filled one of the requirements, that there be sufficient land to grow vegetables. It also had the advantage of being on a route the Hudson Bay Company had used for years.

For fifteen years this post was maintained. The gardens flourished and were

the first to introduce many vegetables and several varieties of apples.

Johnson King was the last commander of Fort Umpqua. He made a trip to Fort Vancouver with a load of furs in November 1851. While there, he received word that fire had destroyed the entire fort complex.

Trade continued for a few years until the Hudson Bay Company pulled out of Oregon Territory entirely.

Source: *Land of the Umpqua*, Beckham,

A Hunter's Life

Tallmadge Word was a hunter and a trapper. He worked in Oregon in the 1840s. It was a hard life as we can tell by his letter to his brother:

"A hunter's life is a dog's life... exposed to all kinds of danger and hardships and but little gained at last. But men soon get so accustomed to it that in a short time they fear neither man... musket or the (Devil) and there is so much nature... romance and excitement in their way of living that they soon become much attached to it. It is much easier for a white man to become an Indian than to reverse the thing."

Tallmadge Word goes on to tell how hunters caught crickets for food:

"Early in the morning when the crickets... climb to the top of the weeds in great numbers... that the sun may get a fair chance at them... they are easily captured by jarring them off into a basket and roasting them with hot stones, feathers, guts and all. (They) make very good eating when one gets used to it."

Source: *Talking on Paper*, Applegate and O'Donnell.



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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CLASSICS & NEWS

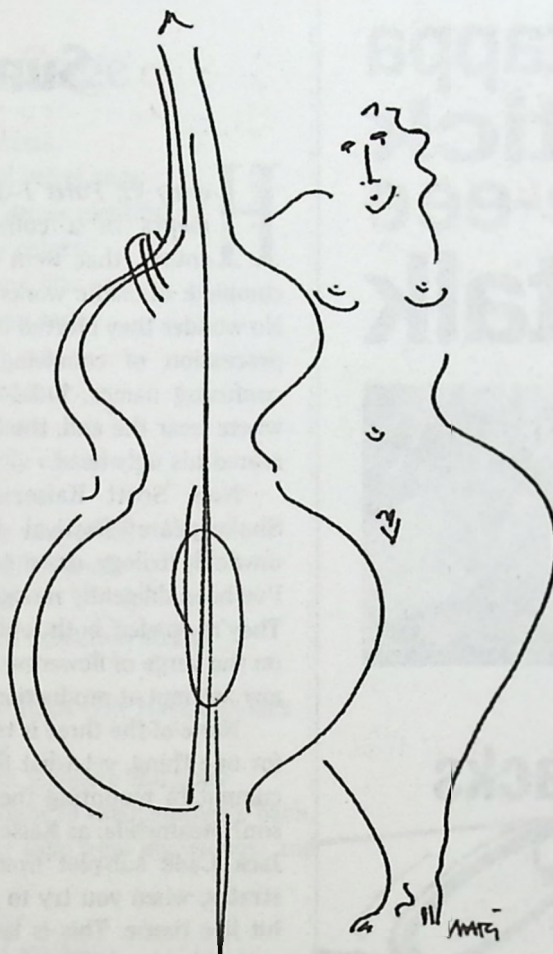
5:30pm Monday-Friday

Rhythm & News



LITTLE VICTORIES

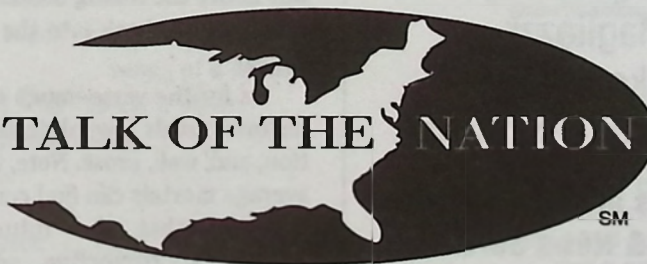
Mari Gayatri Stein



A MATCH MADE IN HEAVEN.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Summer Medley

Henry VI, Parts 1-3: my first assignments in a college Shakespeare course that went on to cover his complete dramatic works in one semester. No wonder they blurred over the years to a procession of conniving noblemen with confusing names. I did remember, somewhere near the end, the future Richard III reared his ugly head.

Now Scott Kaiser of the Oregon Shakespeare Festival has boiled the unwieldy trilogy down to two plays, and I've been diligently rereading the originals. They're loaded both with signs of genius on the verge of flowering and challenges to any attempt at production.

None of the three is truly self-sufficient, for one thing, yet what theatre is going to commit to mounting them all in one season? Meanwhile, as Kaiser's pruning of the Jack Cade sub-plot from Part 2 demonstrates, when you try to cut out filler, you hit live tissue. This is largely because the action keeps shifting focus. Part 1 begins in the turbulent wake of Henry V's sudden death, and what follows are fifteen acts in search of a hero. You could almost say the focus is the filler: no single individual but rather a disintegrating milieu, a fifteenth century mosh pit of unbridled self-interest. Different players manage to wrestle their way above the roiling bodies for a time only to be sucked back into the chaos and disappear.

As for the verse—much in these earliest histories tends toward declamation, exposition, and, well, prose. Note, though, that we average mortals can find consolation in discovering that the future creator of Macbeth's *Tomorrow* speech allowed Gloucester to avow at one point that he is "Talking of hawking," or later Suffolk to announce, "Dead in his bed, my Lord. Gloucester is dead."

Still, for all its problems, *Henry VI, 1-3* offers much to appreciate, and no self-respecting Bard-lover should miss the chance to see this pair of intelligent pro-

ductions co-directed by Kaiser and Libby Appel. The avenue configuration of the New Theatre adapts perfectly to the first half, in which the conflict is still two-sided—the occupied French are the clear villains. By the second half, in-fighting among the English has brought about the loss of France, and villainy is everywhere, propelling Britain toward civil war. The plotting and violence cycle through the sprawling Elizabethan Theatre like an horrific parade.

In the end, these plays depend on the texture and vitality of the acting, particularly to compensate for the details of background and motivation that got left on the cutting room floor. While the various nobles lack distinction, Cristofer Jean succeeds in bringing a nervous, otherworldly depth to King Henry, while James Newcomb's Richard scuttles about the stage, charming and repelling simultaneously.

Among the herd of men biting backs and beating chests, the women stand out. Tyler Layton's Joan la Pucelle, both mystic and pragmatist, contributes a supple earthiness. And Demetra Pittman's Duchess of Gloucester, full of fumbling ambition, earns our sympathy as she challenges and humanizes her plodding micro-manager of a husband. Finally, Margaret d'Anjou emerges from her father's castle a tentative teenager, seemingly embarrassed by her allure. Played by Robin Goodrin Nordli with headlong intensity, she continually recreates herself as we surf the highlights in the second half, shifting from petulant queen, to ardent lover, to loyal wife, and fierce warrior. Even at her sadistic worst, her heat and passion bring welcome relief from the cold-blooded machinations of the men.

Something equally unusual and fascinating in the way of Shakespearean production is still up and running until September 18 at the Schneider Art Museum on the SOU campus. Over fifty artists from across the country have con-

But *there is still time* to take in two brave new ventures by these smaller Ashland theatres: Artattack is staging the award-winning *Closer*, pronounced by the *London Times* "one of the best plays of sexual politics in the language, right up there with William's *Streetcar* and Albee's *Virginia Woolf*." Meanwhile, at Oregon Stage Works, two police officers and two security guards find themselves in a tight spot in *Lobby Hero*, which explores the gray area between right and wrong with an irrepressibly comic touch. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

STEPHANIE ELLIOTT

Ode to Sage

From woody stems
soft petal velvet sage
grows plentiful
in mossy colors:
purple and lilac sage
lemon sage
autumn
and silver sage.

I hang white sage
like butterfly cocoons
in clusters
above my windowsill
Each fragile bunch
dries tied
with crisscross string
tight
and thick how Navajo babies
were tied
with blankets and cord
hugged tight to their mother's back.
I take the sage from my window and
light it
to smolder
and smoke.

Sweet slippery liqueur
coiling skyward
a thin tower
drifts like a white feather.

Letting it dance across the room
I push it flicking my wrist
holding eagle feathers and their
breeze.

Little beads orange and black like the
wings of a monarch
sing as they tap each other;
small jewels swing
on my wrists.

I smudge myself
my house
kissing intention into corners
pushed to purify
clearing spaces
and unseen spirits.

Outside, I let
this wind smooth
the silky underside of birds.

Stephanie Elliot is a previously unpublished poet from Ashland. She's attending Lewis and Clark College where she's pursuing her interest in environmental sustainability and botany. In addition to poetry, her other loves include yoga, snowboarding, sewing, and herbiology.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

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REAL ESTATE - Colleen Pyke is now an Associate Broker with John L. Scott Southern and Central Oregon in Ashland. Specializing in meticulous attention to detail, client confidentiality and trust, Colleen may be reached at John L. Scott Real Estate in Ashland. 488-1460 or direct at 621-2482.

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Jefferson Monthly Classified Ad Order

Category: ☐ Property/Real Estate (for rent, for sale)
☐ Goods (for rent, for sale, wanted)
☐ Services

Copy (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed: \$16

Number of issues:

Total:

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 9,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$16 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the October issue is September 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

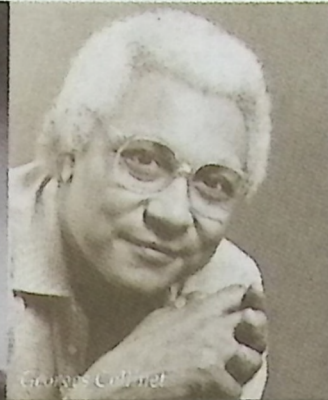
If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



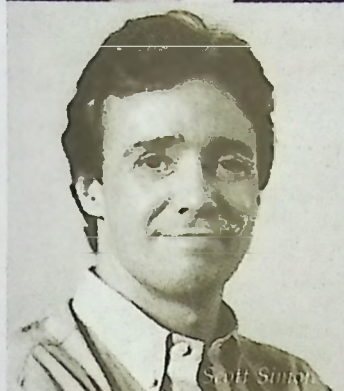
Noah Adams



Terry Gross



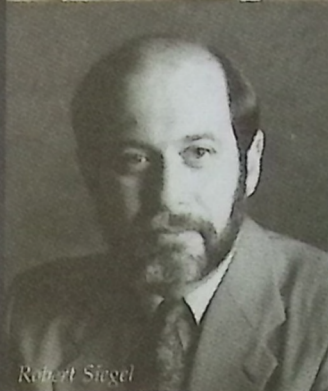
Georges Collinet



Scott Simon



Laine Hansen



Robert Siegel



Lynn Neary



Susan Fogdall



Linda Wertheimer



Ron and John Alquist



Bob Edwards

Your Legacy & Public Radio

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

World Wellness Weekend

Deepak Chopra & Bernie Siegel

Stephen Simon

Robert Greygrass
Rabbi David Zaslow
Steve Sisgold & Estara

James Twyman

Triphonix
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